

AMATEUR CINE WORLD

MAY 1956 • 1s. 6d.

In This Issue

TEN BEST FILMS OF THE YEAR
Full Illustrated Report

DATING FAMILY FILMS

**AMATEURS' EXPERIENCES WITH
CAMERAWORK, WIDE SCREEN,
PROJECTION, TAPE SYNC. AND
SHOWMANSHIP**



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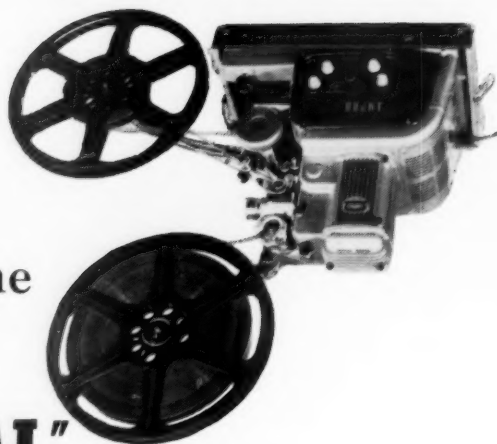
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WALLACE HEATON Ltd.

**127, NEW BOND ST. LONDON W.1. and BRANCHES
THE LEADING CINE SPECIALISTS**

Whichever way
you look at it...the
**"NEW
EDUCATIONAL"**



is tops and it costs only £166. 10. 0.

Here are some of the reasons why this 16mm. sound projector is an absolute world beater !

It's really portable—only 33 lbs. complete. A triple claw shuttle feeds even damaged film. The slide out film gate can be cleaned and inspected easily. Film lacing is easy. Variable film speeds are provided and sound speed controlled at 24 f.p.s. It has a fast automatic rewind—no reel and belt bother. Tilt control gives quick centring. Automatic film loop synchroniser allows loss of loop to be corrected while screening. Lenses are interchangeable. The sound drum rotates on ball bearings—no sliding action. Alternative power supplies catered for.



What the Dealer says :

"I knew that this was going to be a winner as soon as I saw it. And what a winner it is".



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EDUCATIONAL"**

16mm. sound projector yet ... remember
Wherever you see this sign you'll find a "NEW EDUCATIONAL"

SIMPLEX-AMPRO LIMITED, 167-169 WARDOUR STREET, LONDON, W.1

Wallace Heaton's Notebook

THE KODAK CINE PHOTO-GUIDE provides on-the-spot information for movie making with Kodachrome and black and white films in a convenient pocket-size binder. Contains dial computers, tables and brief to-the-point text for both general and special use. It provides information on exposure, lighting, films, filters, scripts, lenses, depth of field, close-ups, etc. Price 18/6, post 3d.

A SPECIAL OFFER OF 16mm. REELS AND CANS. We have a limited number of 400ft. aluminium reels in tinplate cans priced at 3/9 (post 9d.). These are of a well-known make and brand new (ex Government). Usual price 6/6.

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Combination type case to hold Sportster camera with films ... £4 12 6
Combination type case to hold Keystone 16mm. camera ... £4 12 6

VEBO SUPPLEMENTARY LENSES enable you to film titles and other subjects at close range with cameras having fixed focus lenses. Five different lenses are available for filming at distances of 7in., 10in., 15in., 20in. and 23in. Supplied in an adjustable mount to fit lenses up to 1 1/2in. diameter. Price 15/- each, post 4d.

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59 1/2 x 45 1/2in. ...	£15 0 0

COLOUR FILM is frequently scarce in spring and summer. Order your supply now. All our stock is factory fresh and in perfect condition.

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METRO GOLDWYN MAYER

but they spell magnificent entertainment in the form of twelve top line features now released by our Film Library. Titles include 'THREE LITTLE WORDS' and 'WEDDING BELLS' starring Fred Astaire, 'TWO GIRLS AND A SAILOR' with Van Johnson and June Allyson, 'NAUGHTY MARIETTA' starring Jeanette MacDonald and Nelson Eddy. These magnificent musicals produced in the true Hollywood tradition can be screened in your home at reasonable rentals. Write today for a free copy of our 16mm. Film Catalogue and a complete list of these M.G.M. features.

STOP PRESS

Now available for hire 'THE ROYAL TOUR OF NIGERIA'. 16mm. sound, silent and 8mm. prints, black and white. Write today for further details.

"I received the Bolex M8R projector in excellent condition which was due to the very efficient way in which it was packed... Thank you for your excellent service which I very much appreciate."—D. W., Morecambe, Lancs.

THE G.B.-BELL & HOWELL AUTOMATIC LOOP FORMER ATTACHMENT has been designed to prevent film damage by the loss of lower loop during projection. Easily fitted to any G.B.-Bell & Howell 16mm. projector in a few moments. It is invaluable when projecting films with damaged perforations or poor splices. Price 25/-, post 6d.

HERE'S AN INEXPENSIVE SPlicer that incorporates practically all the features of more expensive models: file type dry scraper, hardened steel film cutters and durable finish. The Ising 8/16mm. Splicer is very good value at £2 17 6, post and packing 9d.

PATHE'S TRIGGER RELEASE for the 9.5mm. National II camera is of great assistance in enabling the user to hold his camera steady and operate the release button without jerking. The Pathe Trigger Release attaches to the camera by means of the tripod screw in the base. The price is £6 19 0.

THE IDEAL METHOD of aligning your camera when filming titles is to place a Paillard Tiltling Lamp in the camera gate together with a strip of white leader film and project an image of the gate aperture on to the title card. The camera is then fixed in position and perfect centering of your titles is certain. The Paillard Tiltling Lamp is so tiny that it will fit into the gate of most cameras. It operates from an ordinary 4 1/2 volt flash-lamp battery. Price, with lead 10/-, post 6d.



WHEN YOU CAN'T USE A TRIPOD you will find the Wallace Heaton Zodel (Regd.) Camera Steady of the utmost value in assisting you to hold your camera. Weighing only 2 lb. 7 oz. the Zodel Steady will provide a firm base for even heavy cameras such as the Kodak Special and leaves the hands free to manipulate the controls. Priced at £9 10 0 the Zodel Steady separates into two parts to facilitate carrying.

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Siemens Standard with Beta movement, 200w. lamp, reverse, stills, usually £25 0 0	£17 10 0
Kodak EE, 300 watt lamp, case, usually £25 0 0	£17 10 0
Eumig Super 16, 250 watt lamp, reverse, stills, rewind, usually £25 0 0	£19 17 6
Dekko 126, 500 watt lamp, motor rewind, post-war model, new list price £53 0 0	£22 10 0
Keystone 750 watt lamp, reverse, case, usually £37 10 0	£27 10 0

Kodak K50 500 watt lamp, reverse, stills, motor rewind, case, usually £37 10 0	£29 17 6
Bell & Howell 129, 750 watt lamp, 1,600ft. spool arms, reverse, stills, rapid motor rewind, case, usually £75 0 0	£55 0 0
Bell & Howell 130, 1,000 watt lamp, 1,600ft. spool arms, stills, motor rewind, case, usually £75 0 0	£55 0 0

DUAL 9.5/16mm.

Pailard Bolex DA, 400 watt lamp, reverse stills, motor rewind, usually £30 0 0	£22 10 0
Dual Specto Standard, 30v. 100w. lamp, motor rewind, optical framing, usually £35 0 0	£27 10 0

OUR CINE DEPARTMENT at New Bond Street consists of a large showroom, two demonstration theatres and repair workshops devoted **exclusively** to cine apparatus.

Our staff of eight salesmen **specialise** in the sale of cine equipment and are keen to provide you with really expert demonstrations and advice.

We have a vast selection of cine apparatus of all types both second-hand and new, from complete sound equipments to the smallest accessory.

Everything we sell is guaranteed. The equipment we offer is carefully chosen from reputable makers and upon that knowledge our after-sales service is based.

The Wallace Heaton Film Library is the most comprehensive in the country with a wonderful range of films in all substandard sizes, silent and sound. Our catalogue is free on request—please state film size. Our cine services include: a mobile cinema unit, editing and titling service, repairs to all types of cameras, projectors and lenses, and 16mm. film production.

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Cine Kodak 8-55, with 13mm. f/2.7 Ektanon lens, case	£27 10 0
Agfa Movex with 12mm. f/2.8 lens, takes single run cassettes	£15 0 0
Cine Kodak 8-20, with f/3.5 lens	£17 0 0
Dekko 110, with 12.5mm. f/1.9 Dallmeyer lens, 4 speeds	£28 10 0
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Viceroy (60ST), 4 lenses and finders, complete with case	£140 0 0

9.5mm. CAMERAS

Pathe Model B, with 20mm. f/3.5 lens, case	£8 0 0
Pathescope Webbo A, with f/2.5 Pathex lens	£22 0 0
Pathescope H, with f/2.5 lens (coated), case	£19 10 0

16mm. CAMERAS

Bell & Howell 70DL, with 1in. f/1.9 T.T.H. Serital lens, 3 lens turret finder, case, mint condition	£190 0 0
Cine Kodak Magazine, with 1in. f/1.9 lens, case	£51 10 0
Bell & Howell Autoload, with 1in. f/1.9 Serital lens, magazine loading	£80 0 0
Cine Kodak Mod. B, with f/3.5 lens, 100ft. and 50ft. spool load	£20 0 0

8mm. PROJECTORS

Kodascope 8-45, 200 watt lamp, 200ft. capacity, case	£19 17 6
Meopta Atom, with 1in. f/1.6 lens, 200w. lamp, 200ft. capacity, case	£17 10 0

9.5mm. PROJECTORS

Pathescope Gem, 12v. 100w. lamp, 400ft. cap.	£27 10 0
Specto Standard (black), 30v. 100w. lamp, 1 1/2in. lens	£27 10 0

16mm. PROJECTORS

Bell & Howell 613H projector, 35mm. f/1.6 lens, 800ft. arms	£65 0 0
Specto 500, 1 1/2in. f/1.9 lens, 800ft. capacity, 500w. lamp, case	£37 10 0

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Pailard Bolex G3, 2in. lens, 750w. lamp, transformer, case (post-war)	£90 0 0
Pailard Bolex G3, 1in. lens, 500w. lamp, transformer, case (pre-war)	£65 0 0
Specto Dual 8/16mm., 500w. lamp, 400ft. capacity, 2in. lens	£48 10 0

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Gebescope L516, with 500w. lamp, A.C./D.C., complete speaker leads, etc.	£75 0 0
Pathescope Son, takes sound and silent films, 12v. 100w. lamp, complete	£52 10 0
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25mm. f/2.5 Yvar lens, coated	£22 10 0
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2 1/2in. f/2.7 Kodak anastigmat, coated	£32 10 0
6in. f/4.5 Kodak anastigmat, coated	£40 0 0
2in. f/3.5 Cooke Kinic, for Filmo 134E	£20 0 0

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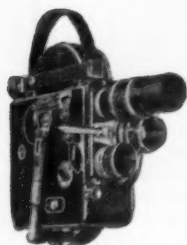
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PAILLARD BOLEX H16 16mm. FILTERSLOT MODEL

The Bolex H16 is one of the finest and most versatile 16mm. cine cameras. Originally built for amateurs, the H16 is now widely used by professionals for industrial and medical filming. The following features are incorporated: a tri-lens turret with built-in folding turret handle, variable speeds 8-64 f.p.s., single picture release, hand crank, frame counter, filterslot feature to place filters behind lens turret, multi-focal viewfinder parallax corrected for all lenses from 16mm. to 150mm., reflex focusing viewfinder and automatic threading mechanism. The Paillard H16 takes 50ft. and 100ft. spool loading films, double or single perforated.

H16 with Pizar 26mm.

f/1.9 ... £180 14 0

H16 with Switar 25mm.

f/1.5 ... £201 11 0

H16 with Switar 25mm.

f/1.4 ... £221 0 2

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Wide angle Yvar 16mm. f/2.8	£29 3 9
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Telephoto Switar 50mm. f/1.4	£72 5 7
Telephoto Yvar 75mm. f/2.8	£50 0 9
Telephoto Yvar 100mm. f/3.3	£54 4 2
Telephoto Yvar 150mm. f/4	£75 1 2

SOM BERTHIOT PAN CINOR 70 ZOOM LENS

This lens has a variable focal length from 17.5mm. to 70mm. which can be adjusted by a lever during filming. The effect produced on the film is similar to that obtained by mounting the camera on a mobile crane or trolley and tracking to and from the subject. The Pan Cinor has a maximum aperture of f/2.4. Price ... £200 10 0

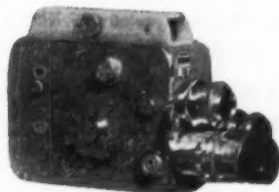
PAILLARD ACCESSORIES

De luxe Malor carrying case	£13 18 0
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Surefire grip	£7 9 5
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Tripod with pan-tilt head	£29 17 8
Cable release 18in.	£1 4 6
Cable release 40in.	£2 18 4
Electric motor, with batteries	£41 17 4
Totally closing Iris for 25/26mm. lens	£10 8 6
Field adaptor for 10mm. lens	£2 14 2

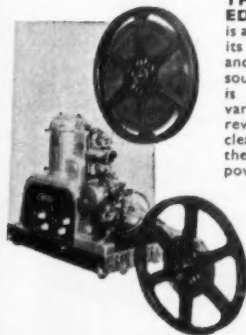
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THE NEW AMPRO EDUCATIONAL

is a projector that will impress you with its fine performance and smart appearance. Designed to project silent and sound films up to 2,000ft. in length, it is equipped with a 750 watt lamp, variable speed control, fast automatic rewind and a slide-out film gate for easy cleaning. Using the latest type valves the Class A amplifier has an output power of 6/8 watts, tone control and input socket for gram and microphone. The 8in. loudspeaker is mounted in the lift-off projector case. The use of nylon gears results in extremely quiet operation. Price only ... £166 10 0
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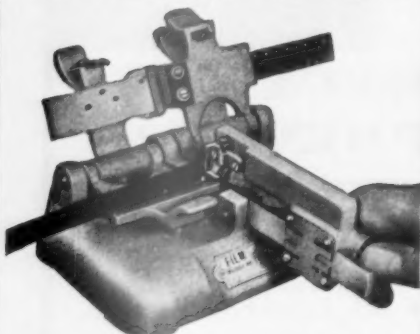
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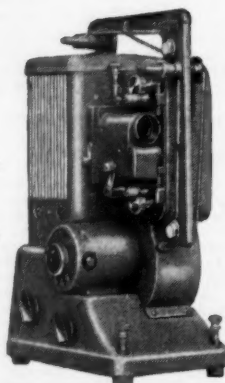
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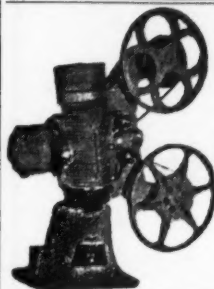
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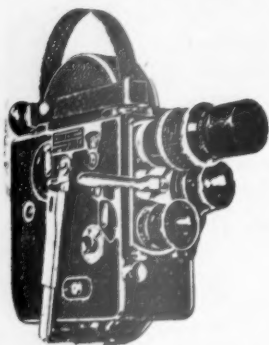
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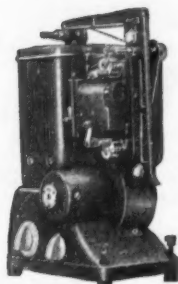
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DOLLONDS



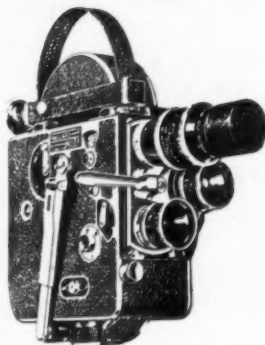
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These British made projectors represent instruments of the highest quality, both in design and operation. Very great brilliance is obtained from the 500 watt lamp, and maximum lamp life is ensured by the special switch system which affects pre-heating of the lamp filament. The spool arms accommodate up to 800ft. capacity and may be folded to provide a carrying handle. A power driven rewind is installed. Specto 500 Projectors are for use on 200/250 volts A.C./D.C.

8mm. model (direct on mains)	£33 0 0
9.5mm. model, with 1 1/2 in. lens	£48 10 0
16mm. model, with 2 in. lens	£48 10 0
Dual 9.5/16mm. model, with 2 in. lens	£56 0 0
Dual 8/16mm. model, with 2 in. lens	£60 0 0
1 in. projection lens, for 8mm. projection on the Dual 8/16mm. model	£6 15 0



16mm. Paillard H16

FILTERSLOT Model

This enables one set of filters to be used for all lenses, as they are inserted in a slot behind the turret.

IMPROVED TURRET DESIGN

Fitted with 25mm. f/1.4 Switar coated

£221 0 2

Paillard H16, f/1.9 Pizar £180 14 0

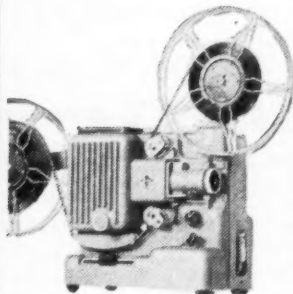
ACCESSORIES FOR PAILLARD H16

16mm. f/2.8 Yvar w.a., coated	£29 3 9
16mm. f/1.8 Switar w.a., coated	£45 17 5
50mm. f/1.4 Switar, coated	£72 5 7
75mm. f/2.8 Yvar, coated	£50 0 9
Leather Combination case	£20 17 0

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P8 PROJECTOR

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The attachment, as well as taking the picture, fits over the projector lens to open the condensed picture it has taken. There is no loss of definition at all, your films retain the sharpness and quality obtained when using your standard lens.

Two models available.

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one for 9.5 and 16mm. £69 0 0

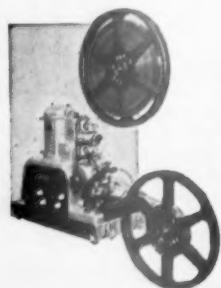
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**DELRAMA
SCREEN**



16mm. Ampro Educational

Having just taken delivery of the new AMPRO EDUCATIONAL projector, we decided to see exactly what it had to offer for its very low cost. The answer is in one word, EVERYTHING. We turned it up we



turned it down, full bass full top, threw the frame line out and in general tried every way possible to fault it. All to no avail. It is our considered opinion that this machine is the finest value on the market. But please don't just take our word for it, come along to see and hear it, and, for the surprise of your life. Brief details as follows: Lamp up to 1,000w., 2,000ft. arms. Triple claw. Variable speeds 14 and 23 f.p.s. controlled at 24 f.p.s. Up to 6/8 watts output. Weight complete only 33 lb. Price ... £166 10 0

Used Equipment

8mm. Agfa Movex, f/2.8 universal focus lens, built-in P.E.C. meter coupled to iris diaphragm	£39 0 0
8mm. Eumig C4, battery driven, f/2.8 universal lens	£12 19 6
9.5mm. Pathe Pat	£13 0 0
9.5mm. Pathe H, f/3.5 universal focus lens ...	£10 17 6
16mm. Movikon, 100ft. spool loading, variable speeds, single shots. Hand crank and back wind. Variable shutter permits exposures down to 1,000th sec. Coupled rangefinder, fitted with 1in. f/1.4 Zeiss Sonnar lens	£97 10 0
16mm. Berthiot zoom lens, 20 to 60mm., f/2.8	£140 0 0
Pathe Gem 16mm., 100w. lamp, 800ft. arms	£17 17 6
Paillard Bolex G16, 750w. lamp, 800ft. arms, still pictures and reverse animated motion	£79 10 0
8mm. Kodak Eight-25, spool loading, 13mm. f/2.7 lens	£22 10 0
8mm. Kodak Eight-25, spool loading, 1/2in. f/3.5 lens	£19 17 6
8mm. Cine Nizo 8, spool loading, 4 speeds, f/2.8 Cassar lens	£17 0 0
8mm. Paillard Bolex L8, spool loading, variable speeds, interchangeable lens, fitted with 13mm. f/1.9 Kern Yvar	£57 10 0

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8mm. G.B.-Bell & Howell Model 624

This camera has already attracted the attention of 8mm. users everywhere. Another design from that household name in quality cine apparatus, featuring all that is admired in the famous G.B.-Bell & Howell products. This is YOUR camera at

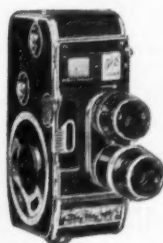
YOUR price! Featuring: Calculator dial that automatically sets the lens aperture; extra large viewfinder window; continuous, lock-run and single shots release button; 8mm. f/2.3 lens; constant single speed shutter; 25ft. spool loading double run film is used. The Model 624 Camera costs £30 4 7

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Paillard Bolex B8

8mm. TWIN-TURRET MODEL



Evolved from the famous L8 model, this new camera features seven speeds; the variable viewfinder makes use of the "zoom" principle for setting appropriate viewfinder for 12.5, 25 and 36mm. focal lengths. The footage indicator is much more easily seen being now beneath the viewfinder window. The shutter release has been improved in design for easier operation, with safety lock and "lock-run" positions.

The B8 is complete with f/1.9 Yvar, coated and in focusing mount with cable release

£90 7 0

B8 camera with 12.5mm. f/2.5 Yvar, coated, in focusing mount £72 5 7
B8 camera with 12.5mm. f/1.5 Switar, coated, in focusing mount £122 6 5
B8 camera with 12.5mm. f/2.8 Yvar, coated, in focusing mount, with four built-in Wratten filters (Haze; 85; Yellow; Red) £86 3 7
Leather Ever Ready case £5 4 3

8mm. and 16mm. CINE CAMERAS

8mm. Agfa Movex, f/2.8 lens, single run, as new £21 0 0
8mm. Cine Kodak 8-55, f/2.7 anastigmat lens, complete with case, as new £30 0 0
16mm. Cine Kodak BB, f/1.9 Kodak anastigmat lens £37 10 0
16mm. Cine Kodak Magazine, f/1.9 anastigmat lens £45 0 0
16mm. Cine Kodak B, f/3.5 anastigmat lens, case £20 0 0
16mm. Bell & Howell Filmo 70, 1 1/2 in. f/2 T.T.H. lens £37 10 0

CINE PROJECTORS

8mm. Kodascope, model 8-30, 100 watt £10 0 0
8mm. Bolex model K, 400 watt, resistance and case £30 0 0
9.5mm. Noris, 100 watt £10 0 0
16mm. Ensign 100B, complete in case £15 0 0
16mm. Bell & Howell, 400 watt, resistance, case £30 0 0
16mm. Kodascope model D, 300 watt, resistance, case £25 0 0
16mm. G.B.-Bell & Howell 516 sound projector, complete with amplifier and speaker £75 0 0

MISCELLANEOUS ACCESSORIES

2 1/2 in. f/2.7 tele lens, for Kodak BB £17 17 6
3 in. f/3.5 Dallmeyer telephoto, for 16mm. camera £15 5 6
20mm. f/1.5 wide angle Dallmeyer, for 16mm. camera £10 7 6
4 in. f/4.5 Cooke, telephoto lens for 16mm. camera £19 17 6

SEE YOUR PROJECTOR IN ACTION

Before you choose, come for a demonstration, compare cine projectors and see their performance just as you will in your own home. WE DEMONSTRATE AT YOUR REQUEST. Just tell us the convenient time and the models you would like to see, and we will be ready for you in our CINE DEMONSTRATION THEATRE AT ANGEL COURT.

8mm. G.B.-Bell & Howell Model 625



A worthy companion to the camera described above. The keynote of this projector is simplicity of operation. Featuring 500 watt illumination; f/1.6 highly corrected projection lens; plugs directly into A.C. mains; 400ft. spool capacity; full adjustments and controls. The Model 625 Projector, with 500 watt lamp, is £35 0 0

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EUMIG ELECTRIC

UNIQUE 8mm. camera, driven
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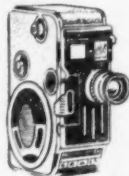
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Paillard Bolex C8

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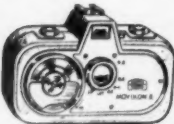
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comfortable to hold and
operate.

Zeiss MOVIKON

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release. Takes spool-load
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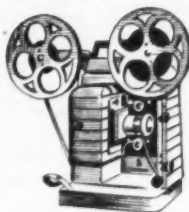
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Bell & Howell 625

SPECIAL condenser system and f/1.6 lens permit pictures on screen up to 6ft. wide. 500 watts. Capacity 400ft. Price ... £35 0 0.

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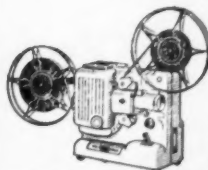
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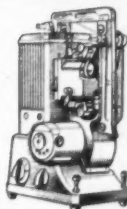
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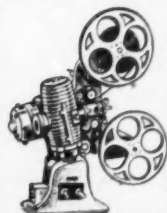
Efficient 8mm. projector incorporating numerous up-to-the-minute ideas.

BELL & HOWELL 606

WITH super-fast f/1.6 coated lens, brilliant 500 watt projection lamp, separate switches for lamp and motor. 400ft. capacity. Very quiet running. Price £57 0 0.

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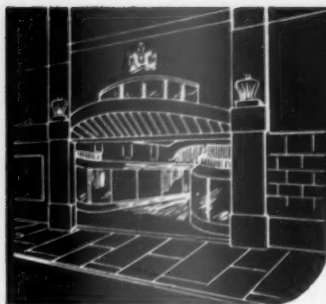
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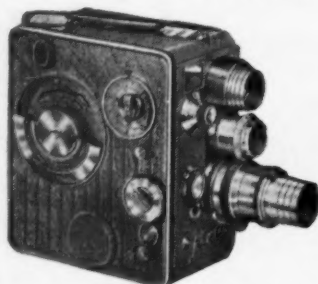
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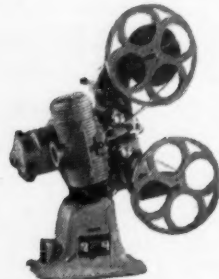
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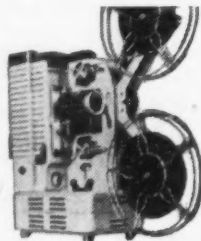
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The most versatile 8mm. camera in popular use. Fitted with $\frac{1}{4}$ in. f/1.9 and $\frac{1}{2}$ in. f/2.8 Rodenstock lenses, coupled exposure meter, variable speeds, single shots, back wind, automatic cut out when film finishes, lenses on sliding turret head. Takes standard double eight film. Price
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The most versatile of 8mm. projectors. Fitted with 500w. lamp, 400ft. spool arms, motor rewind, reverse, still picture, pilot lamp, built-in resistance for AC/DC mains. Weight 15½ lb. Price
less lamp **£59 10 0**
Lamp ... **37/-** Case ... **£5 0 0**

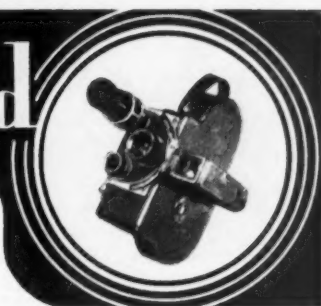


Paillard Bolex B8 8mm. Camera
This camera is the same as the C8 model but incorporates a twin turret head, but does not include the purse type case. Price:
with f/2.5 focusing lens ... **£72 5 7**
with f/1.9 focusing lens ... **£90 7 0**
with f/1.5 focusing lens ... **£122 6 5**
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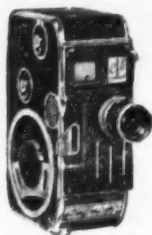
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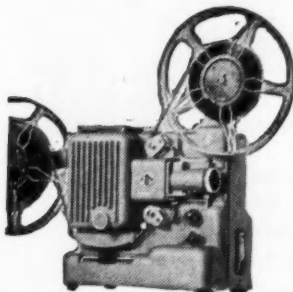
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Should you already be a cine enthusiast and wish to obtain more versatile equipment you will find our exchange terms most competitive and realistic. Send details or post equipment to our Valuation Department



Paillard Bolex C8 8mm. Camera
Made by Swiss craftsmen. Incorporating 7 variable speeds 8 to 64 f.p.s. Single shots, zoom type optical finder, automatic footage indicator, supplied with cable release and purse type case. Price with fixed focus lens, f/2.5

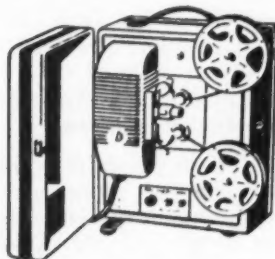
with focusing f/2.5 lens	£58 7 7
with focusing f/1.9 lens	£72 17 4
with focusing f/1.5 lens	£108 8 5
36mm. f/2.8 telephoto	£34 15 0



Eumig P8 Projector

Fitted with 12v. 100w. lamp (brilliance must be seen to be believed). 400ft. spool arms, AC mains 200/250v., f/1.6 coated lens. The smallest and the most silent running machine on the market. Weight 11 lb.

Price	£32 0 0
Spare lamp	37/-



Kodascope 8-500 Projector

Fitted with 500w. lamp, 400ft. spool arms, f/1.6 Ektanon luminized lens, motor rewind, self contained unit in case, suitable for AC/DC mains 200-250v. Weight 13 lb. Price less lamp £40 0 0 Lamp 37/-



G.B. Bell & Howell 624 8mm. Camera

Fitted with f/2.3 10mm. coated lens, single shots, automatic footage counter, brilliant viewfinder, exposure guide for colour or black and white, beautifully finished. Price £30 4 7
Case £2 8 8
2 1/2 telephoto lens £10 13 4

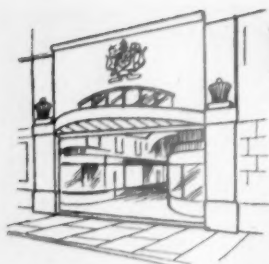
THE EQUIPMENT SHOWN IN THIS COLUMN IS SECOND-HAND. ALL ITEMS HAVE BEEN THOROUGHLY EXAMINED AND CARRY A ONE-YEAR GUARANTEE. ANY CAMERA OR PROJECTOR CAN BE SUPPLIED ON 10 DAYS' APPROVAL AGAINST A FULL CASH DEPOSIT.



8mm. Eumig C8, f/2.8	£25 0 0
8mm. Eumig C3, f/2.7, without exp. meter	£30 0 0
8mm. Bauer 88, f/1.9	£38 0 0
8mm. Kodak Mag. loading, f/1.9	£49 0 0
9.5mm. Pathe Webo, f/1.9	£30 0 0
2in. f/3.5 Berthiot for above	£15 0 0
16mm. Siemens, f/1.5, 3 spare cassettes	£22 10 0
Agfa colour film in cassettes for above, inc. processing	£1 5 4
16mm. Kodak Mag. loading, f/1.9	£52 10 0
3in. f/4.5 Kodak tele., for above	£25 0 0
4in. f/2.7 Kodak tele., for above	£42 10 0
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9.5/16mm. Paillard Bolex G916 projector	£60 0 0
9.5mm. Noris 100w. projector	£14 10 0
16mm. Danson 540 sound projector	£80 0 0
9.5mm. Pathe Son sound projector	£50 0 0

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8mm., 9.5mm. or 16mm. Ensign Popular film splicer	£1 17 6
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G.B. type 74 projector stand	£11 12 6
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16mm. Moviscop viewer	£41 17 0
Pullin pan and tilt head	£4 18 5
2 1/2 tele attachment for 624 camera	£10 13 4



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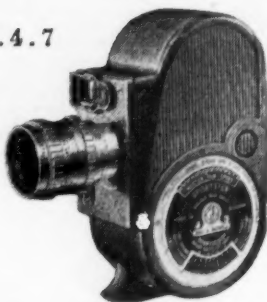
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Quality *S.B.-Bell & Howell* Cine Cameras

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Sportster MODEL 605 8mm. CINE CAMERA ▶

Provides simplicity with great versatility and precision. Interchangeable lenses. Simple spool loading. No sprockets. Exposure calculator. Five speeds.



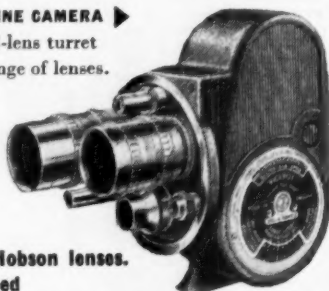
◀ 624 MODEL 8mm. CINE CAMERA

Most inexpensive model in the G.B.-Bell & Howell range. Simple to operate. Exposure setting dial with guide for black-and-white and colour. Life-size viewfinder. Three-way starting button—normal run, single-frame or continuous lock run.



Viceroy MODEL 605 TA 8mm. CINE CAMERA ▶

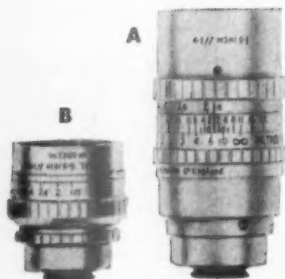
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◀ Quality Taylor Hobson lenses. for every cine need

A 1½ in. f/1.9 Serital in focusing mount with easily readable depth of field scale.

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Spares available for G.B. L516, B.T.H. S.R.B., GBN 35mm. State requirements.

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Osram, Mazda, Siemens, Philips, Atlas.
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G.G.S. 16mm. Camera Recorders, 24v. AC/DC motor operated 3 frames per sec., 1/4 1in. lens, iris stop for bright and dull, built-in footage indicator, cassette loading. Ideal for Titling, animation or stereo when used in pairs. Price 35/- each complete in fitted case.

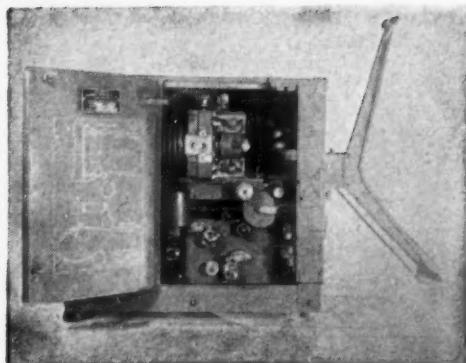
G.G.S. Recorders. As above, new and unused with coated lens 57/6 each. Magazine 10/- each.

160ft. HP3 16mm. Neg. film in 10ft. lengths, sealed tins 4/6. Film, 16mm. take up cores 6 for 2/-.

G.G.S. 16mm., 24v. motorised titling units, accommodating G.G.S. magazine £3 each. New models £4 10 0 each. A.C. 200/250. Step down transformers for G.G.S. cameras and titling units 17/6 each. 12v. G45 cine camera, new, take 25ft. standard 16mm. film, £5. G45 magazines, 10/- each. Tins of 12 25ft. Panchromatic film, 10/- Diston Ortho, 7/6. G45 titling units, new, £4 10 0.

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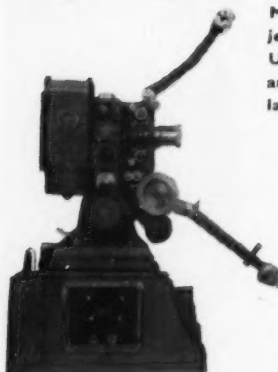
Heavy duty, rock steady, wooden tripods with adjustable sliding leg extending to 5ft. with pan and tilt head. Today's bargain at £3 10 0.



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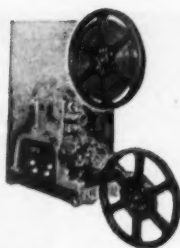
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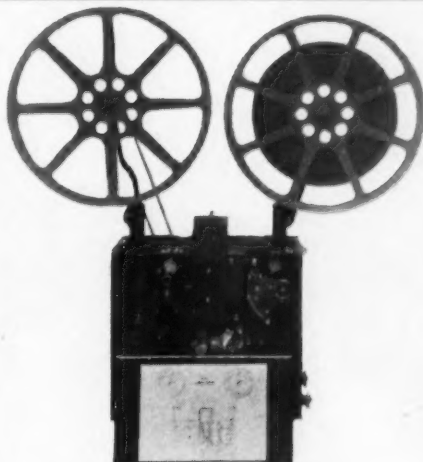
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The latest addition to a fine range of projectors—

THE AMPRO EDUCATIONAL PROJECTOR

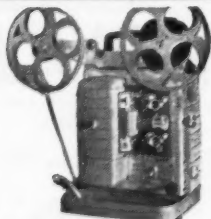
- ★ One case only.
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- ★ Total weight only 30 lb.
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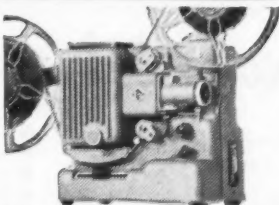
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Another large purchase from the A.M. enables us again to offer these popular projectors at **£65 0 0** each, or H.P. terms.

500w. lighting, AC/DC 200/250, sound/silent speeds, 1,600ft. arms, 12in. speaker, automatic film trip, blimp case, fully guaranteed, spares available from stock. Part exchanges on your silent machine invited.



G.B.-Bell & Howell 625 8mm. Projector
Fitted with 500w. lamp, 400ft. spool arms, motor rewind. Suitable for A.C./D.C. mains 200-250v. Weight 18 lb. Price less lamp £35 Lamp 37/-



Eumig P8 Projector
Fitted with 12v. 100w. lamp. (Brilliance must be seen to be believed.) 400ft. spool arms, A.C. mains 200-250v. f/1.6 coated lens. The smallest and most silent running machine on the market. Weight 11 lb. Price £32

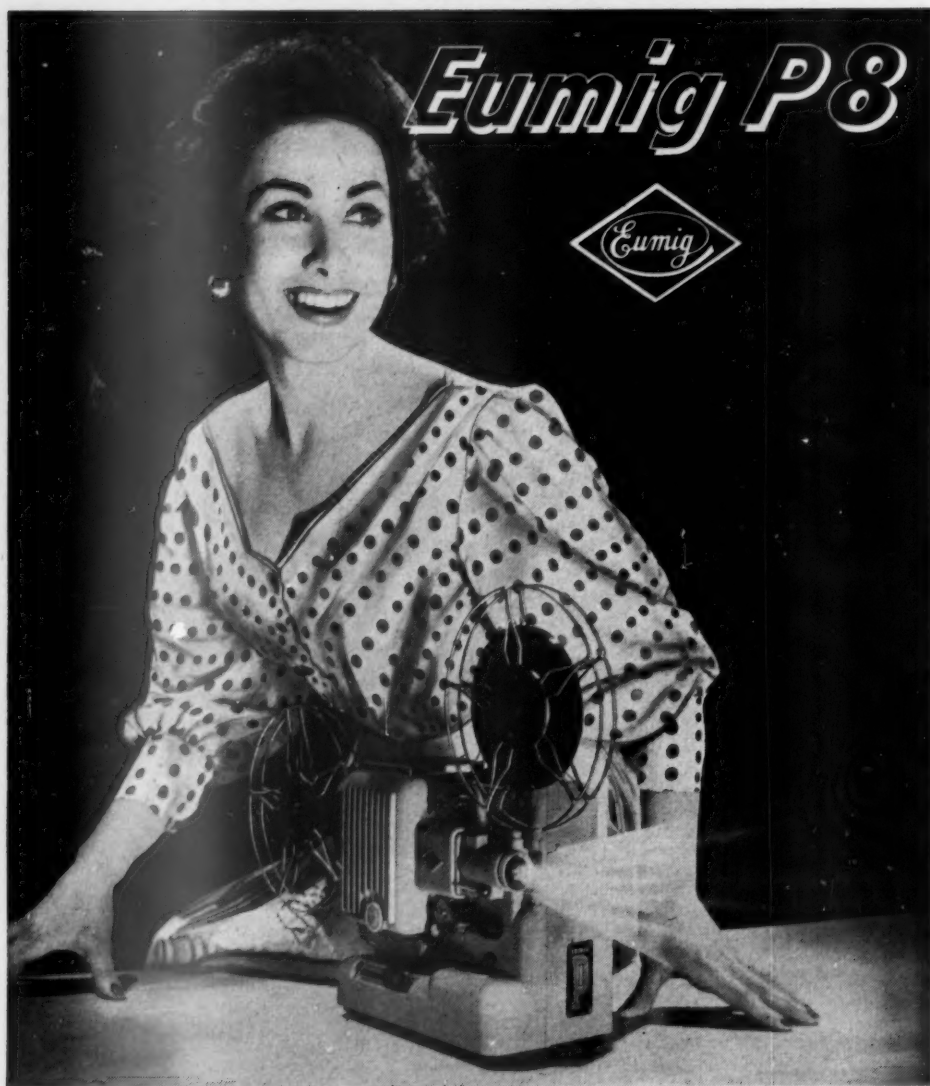


G.B.-Bell & Howell

624 8mm. Camera

Fitted with f/2.3 10mm. coated lens, single shots, automatic footage counter, brilliant viewfinder, exposure guide for colour or black and white, beautifully finished. Price

★ £28 16 4
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The finest Projector value in the World

- Exceptionally high standard of screen brightness.
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EUMIG-ELECTRIC	£33	7	2
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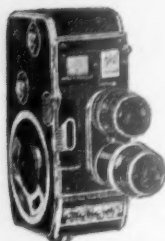
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Paillard Bolex B8 8mm.

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The C8 and B8 cameras are robustly built and a pleasure to handle. They have seven speeds driven by a powerful yet smooth motor, with auto cut-out when run down. A variable zoom type finder for 12.5, 25 and 36mm. lenses. Safety catch. Provision for cable release.

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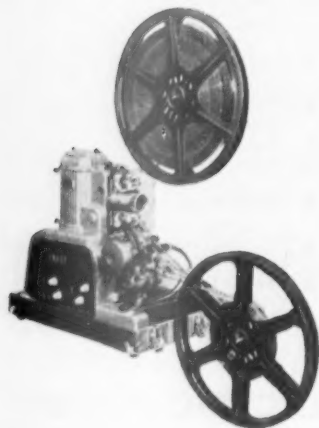
C8 with f/2.5 Yvar fixed focus lens, with near focus indicator. Zip case and cable release	£54	11	0
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Projector. The famous M8R, a 500w. projector unit, triple claw action. Automatic loop retainer giving a steady and brilliant picture ... £68 0 0

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MODEL 624

£30 . 4 . 7

With f/2.3 fixed focus lens. Speed 16 f.p.s. and single frame release. Large viewfinder and exposure calculator.

Full range of G.B. Equipment and T.T.H. lenses in stock.

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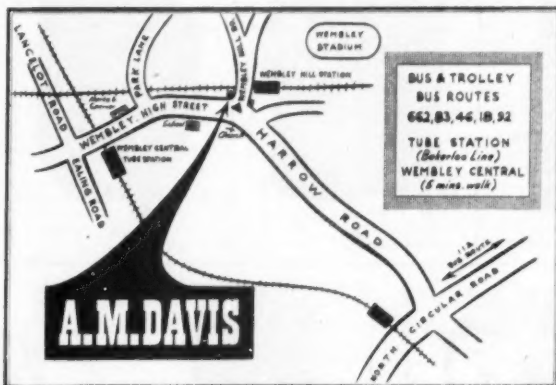
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For those who require really high quality reproduction we recommend the Simon. A recorder with 10 watt push-pull output and 10in. x 6in. elliptical speaker. Bass and treble controls, beautifully designed cabinet and ease of operation. Price **75 gns.** Microphone extra.

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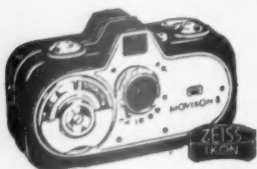
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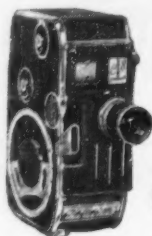
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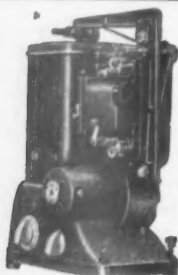
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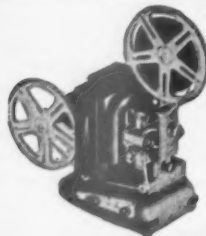
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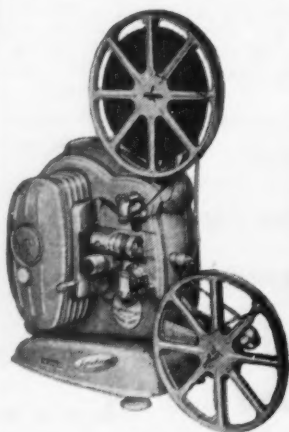
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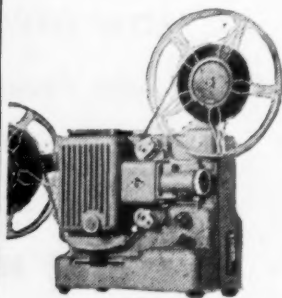
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SPECIFICATIONS

A	G.B.-Bell & Howell 624 8mm. camera, f/2.3 lens, price ... £30 4 7	G	G.B.-Bell & Howell 625 8mm. projector, 500w., 400ft. cap. ... £35 0 0
B	Eumig Electric 8mm. camera, f/2.8 lens, price ... £33 7 2	H	Specto Popular 8mm. projector, 500w., 800ft. capacity ... £33 0 0
C	G.B. Sportster 8mm. camera, f/2.5 T.T.H. lens, price ... £45 17 5	I	Bolex M8R 8mm. projector, 500w., 400ft. capacity ... £68 0 0
D	Specto 88 8mm. camera, f/2.8 lens, price ... £38 17 0	J	Noris Synchroner 8mm. projector, 500w., 400ft. capacity ... £39 19 0
E	Zeiss Movikon 8mm. camera, f/1.9 lens, price ... £56 16 5	K	Eumig P8 8mm. projector, 12v., 100w. lamp, gives exceptional bright picture, 400ft. capacity, extremely lightweight ... £32 0 0
F	Bolex C8 8mm. camera, f/2.5 lens, price ... £54 11 1		

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THE TABLES SET OUT BELOW GIVE THE MONTHLY PAYMENTS OF ANY COMBINATION OF CAMERA AND PROJECTOR AS LISTED

Camera A with projector	9 equal monthly paymts.	Camera B with projector	9 equal monthly paymts.	Camera C with projector	9 equal monthly paymts.
G	£7 12 3	G	£7 19 6	G	£9 8 8
H	£7 7 6	H	£7 14 9	H	£9 4 0
I	£11 9 3	I	£11 16 9	I	£13 5 8
J	£8 3 9	J	£8 11 0	J	£10 0 3
K	£7 5 3	K	£7 12 6	K	£8 10 0
Camera D with projector	9 equal monthly paymts.	Camera E with projector	9 equal monthly paymts.	Camera F with projector	9 equal monthly paymts.
G	£8 12 4	G	£10 14 3	G	£10 9 0
H	£8 7 8	H	£10 7 3	H	£10 4 4
I	£12 4 8	I	£14 11 3	I	£14 6 0
J	£9 3 10	J	£11 5 2	J	£11 0 6
K	£8 5 4	K	£10 7 3	K	£10 2 0

A.C.W. May 56

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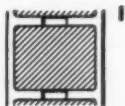
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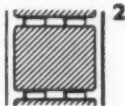
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*** DUPLEX FILM EXPLAINED.....**



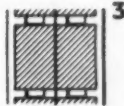
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This is standard 9.5mm. film—used and acclaimed by amateurs for many years. Pathescope will continue to supply Classic film in addition to the new Duplex Monoplex Film. Printed films will continue to be supplied on Classic film stock.



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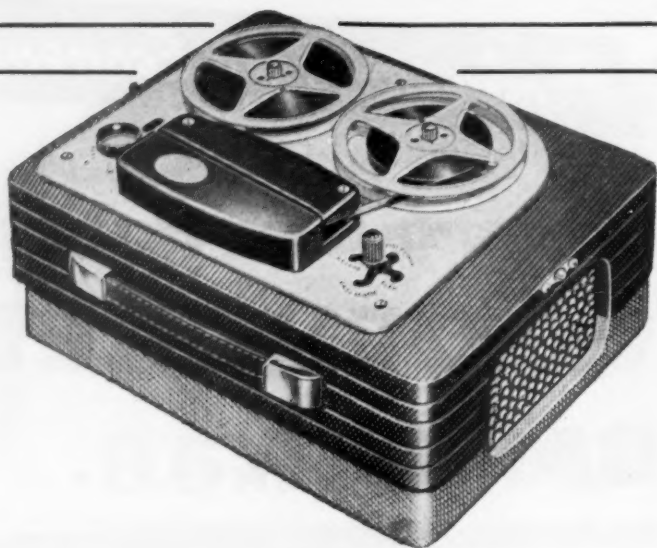
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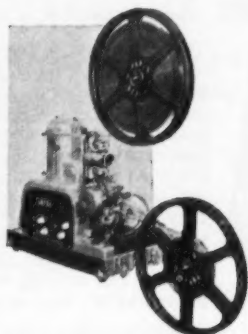
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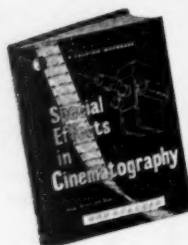
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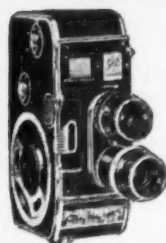
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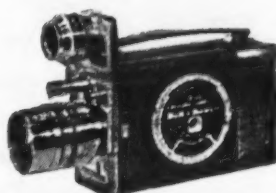
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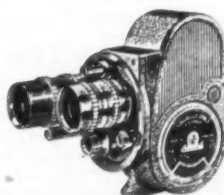
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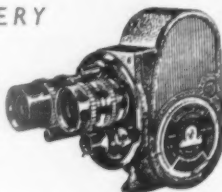
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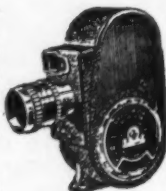
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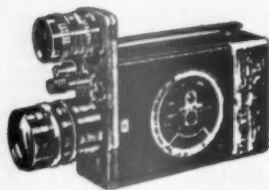
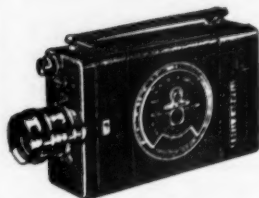
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The Amateur Cine World
Badge links amateurs all over the
world. Make sure you wear yours
when you go on holiday. It may help
you make valuable friendships with
fellow enthusiasts. Two types of
badge are available—stud and
brooch. It costs only 1s. 6d. post
free from A.C.W. There is also a
blazer badge at 5s.



'Oscars' for 8mm. in A.C.W. Ten Best of 1955 Competition

Although the *Amateur Cine World* competition for the Ten Best Films of the Year offers amateurs a public screen for top line pictures, it is something more than a means of ensuring recognition for the year's best work. Because it is the largest amateur film competition in the world, it provides an index to the whole trend of amateur endeavour.

A significant aspect of that trend is seen in the results announced on pages 52-56. For the first time, 8mm. is represented among the august Ten by three films. The success achieved by this gauge in the 1955 competition can fairly be considered as proof that 8mm. has arrived as a medium for the amateur cinematographer who is interested in film making as well as in making personal records. 8mm. has achieved adult status and can no longer be regarded as exclusively the gauge for family filming—although, of course, it remains pre-eminently a vehicle for personal movies.

Maturity

Further indication of its maturity is provided by the classification of entries reproduced below. For ease of comparison, all the figures in this table are given as percentages. You will note that 8mm. accounted for a third of the entry and that—as one would expect—there were considerably more 8mm. personal films and family plays than in the other two gauges (9% for 8mm., 4% for 16mm. and 2% for 9.5mm.). But there were more 8mm. story films than any other kind, the number being more or less proportional to that for 16mm. and 9.5mm. That is to say, a little less than a third of the 8mm. and 16mm. entries and more than a third of the 9.5mm. were film plays.

But this apparent dominance must be viewed in the right perspective. A considerable number of Ten Best competitors are experienced and—in many cases—skilled workers. Few really raw beginners try their luck in this competition. The practised hand,

having served his apprenticeship with personal, family and holiday films, looks for other worlds to conquer and is attracted to the story film because of the scope it offers for planned production over which, theoretically, at any rate, he can have full control. (In making a holiday or travel film he must accept what he finds, and the family often prove unmanageable material for the inexperienced.)

This natural gravitation to the film play explains why there are not more films in the list of 'Star' awards. It might be thought that this list is already sufficiently imposing—nearly 120 films, a little more than last year—but a much larger number go unrewarded. This is largely because so many are invariably of the fictional type—a kind which bristles with difficulties, particularly for the lone worker and small group with limited resources.

One of the main requirements is that the acting must at least be adequate, but competent players are not easy to find. No less important is the treatment—of much greater significance, indeed, than the plot. A poor plot can get by (has to get by, for good ones are rare) if the treatment is imaginative, but imaginative treatment is a synthesis of art and artifice, a synthesis which only the highly skilled can distil at the first attempt. So a good plot becomes a virtual necessity for the first trial—and good plots are rare.

Obstacles

The more ambitious the film, the greater the obstacles to success: failure in only one department can spell failure for the whole. That, of course, is not to say that one should not aim as high as one can, but it is surely prudent first to survey one's resources. It is not always necessary to leave the ground in order to reach the stars. Leave the gun play and the slugging, the espionage and the murders, to the professional. He can do this sort of thing so much better

than we can; but he cannot handle the type of material that we can exploit because the whole vast industry of the cinema is geared to the feature film.

Audiences do not want to see lame ten-minute cribs of the ninety-minute feature. But they do want to see the amateur film which is near professional in technique but which presents the homely and familiar—qualities which, paradoxically, become refreshingly novel because they are alien to the professional screen.

In 'homely and familiar' one includes the story film of minor incident, the family picture, the holiday picture, the travel film. But, of course, there are illimitable fields besides these—fields in which some of this year's 'Oscar' winners have quarried with conspicuous success. We have attempted a broad classification in the table of entries, but obviously not every film will fit neatly into it. For example, some films could as well be classified as "Holidays and Travel" as "Personal and Family Plays", most films in both groups having at least a bare framework of story featuring members of the family.

Shape

Nearly all entries had a story of some kind, either real or fictional, which is another way of saying that most had shape and coherence. It is not another way of saying that most contained 'acted' sequences. Every picture must tell a story, but it does not have to be a story about people.

Another inevitable drawback to broad classification is that some films escape it altogether. We have taken the easy way out by lumping together all such as "Experimental" and "Miscellaneous", but even then the table cannot supply a complete picture. Some 8mm. movie makers, for instance, who might perhaps expect evidence of their entries to be recorded in the "Miscellaneous" column will look for it there in vain. This is because there were not enough of them. In converting to percentages we have dealt in whole figures. Less than half of one per cent rated 0; more than half of one per cent becomes 1.

16mm. as well as 8mm. entries are numerically stronger than last year, but 16mm. only slightly so. 9.5mm. shows a decline, part of the explanation for which may perhaps be found in the comparative figures for colour—over two-thirds of the 8mm. entry, just under a half of the 16mm., but a little less than a sixth of the much smaller 9.5mm. entry being in Kodachrome.

Totals

The total entry in each gauge (8mm. 33%, 9.5mm. 13%, 16mm. 54%) is happily but quite fortuitously reflected in the gauges used by the 'Oscar' winners (8mm. 3, 9.5mm. 1, 16mm. 6). As 8mm. and 9.5mm. users will have been well enough aware from previous competitions, we have never parcelled out the awards according to gauge, earmarking seven 'Oscars' for 16mm. because 16mm. represented 70% of the entry, two for 9.5mm., because 9.5mm. totalled 20% and one 'Oscar' as a reward for a 10% 8mm. entry. No, every film is judged on its merits as a moving picture—not as an example of what can be done with any particular gauge.

We look for sincerity, warmth and technical competence. We ask that our interest should be engaged throughout, whatever the subject of the film. We hope to find novelty but do not insist on it. We expect to find imagination and refuse to accept technical skill as a substitute. But, of course, there never has been and never will be a film free of all blemish, so we must be prepared to compromise. Trying to decide how far this or that fault may be discounted is the most difficult part of judging.

Being human, we are fallible. You may not agree with all of our choices, but we emphatically assert that the selection has been arrived at with complete honesty and scrupulous impartiality. Choice of a few more 16mm. films—and only the narrowest margin separate the Ten Best from most of the Four Star awards—would have saved us heavy administrative work. Test strips had to be made of 8mm. monochrome and colour copies and blow-ups of 8mm. colour to 16mm. Special trials had to be carried out at the National Film Theatre where 8mm. was virtually unheard of. There has been much coming and going and to and froing, but we hope you will agree that the results justify it all.

Exhibition

We have done our level best by 8mm. In order that it shall have the best possible showing we have arranged for four straight monochrome and colour dupes of two of the films and for 16mm. colour blow-ups of the third. Sections of the last which have been completed at the time of writing have proved much more effective than we dared hope, but we must await arrival of the complete blow-up before deciding whether all four prints shall go out on 16mm. or 8mm. All the 16mm. colour copies of 16mm. are being produced by Colour Film Services' masking process used so successfully for last year's films, but 8mm. cannot be masked.

In great part because of its variety—nine films were shown—last year's programme proved one of the most popular we have ever circulated. We

HOW THEY LINED UP

Type	8mm. %	9.5mm. %	16mm. %	Percentage of entry
Gauge	33	13	54	100
Colour	21	2	24	47
Tape	8	1	9	18
Disc	5	1	5	11
S.O.F.	—	—	6	6
Stripe	—	—	3	3
Holidays and travel	7	1	9	17
Story films	10	5	17	32
Instructional, documentary, magazine	5	3	14	22
Personal and family plays	9	2	4	15
Newsreel	1	—	4	5
Experimental	1	1	2	4
Animation, cartoons, puppetry	—	1	2	3
Miscellaneous	—	—	2	2

have therefore decided to show nine films again this year, but since nearly all of them run to length, it has been necessary to effect cuts in them—some drastic, some only one or two sequences. We have not attempted to edit any of them, but we can reasonably hope that in the case of the film plays, only the producers will be aware of the cuts. In the case of the interest and documentary films, we are selecting long, self-contained extracts frankly presented as extracts.

We make no apology for presenting the films in this way, for the only criterion with which one should be concerned is their reception by the public—and the public demands variety. We have not mangled the films. We have not attempted to provide a precis of them. We have not reduced their interest and value to the amateur film maker. We have been concerned only to provide a representative programme of amateur films which will satisfy an audience unfamiliar with amateur work and so show amateurs in the best possible light.

Even so, the programme is slightly over-long. One more film would have made it top heavy. We are sorry that 9.5mm. is not represented in it, but

you will remember that we undertake to present all three gauges provided there are two or more 'Oscar' winners in each gauge. It is asking too much of exhibitors to duplicate their projection arrangements for one film only.

We understand how 9.5mm. enthusiasts feel about it. We understand how all those competitors who did not gain a Star rating feel. It can be devastating to have work on which one has lavished much care passed over, apparently contemptuously. Believe us, there is no lack of sympathy at Ten Best judging sessions. Even in the least successful film over which the producer has spent much time and trouble, it is invariably easy to see what he was trying to do and therefore the easier to feel real regret that he should not have made the grade.

At least we can hope that our criticisms—necessarily brief ones—will be of help and that entry in the Ten Best, attended by whatever success or lack of success, may prove a spur to yet better work. Finally, to the hundred and twenty or so amateurs who did gain recognition, our hearty congratulations. We set a high standard and their leaders were not easily earned.

TEN BEST PREMIERES AT NATIONAL FILM THEATRE

Nine films will be shown—three of them 8mm.: the first time that a complete programme of this kind has ever been presented by the N.F.T., and the first time that 8mm. has ever been screened at this famous theatre. There will be five performances:

SUNDAY, 6th MAY: 2 p.m., 5 p.m. and 8 p.m.

MONDAY, 7th MAY: 5 p.m. and 8 p.m. All seats (numbered and reserved) are bookable at normal

N.F.T. prices: stalls 2s. and 3s., circle, 3s. 6d. and 4s. Tickets can be obtained by post (address: National Film Theatre, South Bank, London, S.W.1, enclose stamped addressed envelope, please), by phone (Waterloo 3232) and at box office. For details of later shows, please turn to page 43.



Part of the display arranged by the Leicester and Leicestershire C.S. for their presentation of the 1954 Ten Best.



Leading player (and co-director) of *Doppelganger* Philip Jenkinson, checks the camera set-up on Sally Jay, who plays opposite him.

Success Story

The People Behind the Pictures

PHILIP Jenkinson offers to fight anyone who says that the cinema is not one of the purest art forms there is. From which you will deduce that he is Dead Keen. He began reading *A.C.W.* ten years ago—when he was 11 years old—and since he left school has been in show business, doing freelance B.B.C. acting and stage work. He is now stage manager of the Manchester Library Theatre.

"I wanted to make *Doppelganger*," he tells us, "because I believe there is a great need for charm and even childishness in the cinema. I think it is always the unusual that succeeds and believe that polish and technique are 99 per cent of the appeal of a film. The acting can be poor, the photography indifferent, but if the style is distinctive and consistent, the film will have audience appeal." He hopes that *Doppelganger* will please—and mystify: he wrote the story, directed and took part in the film, and is a little mystified by it himself!

Philip has made three other films (one of them Highly Commended in the Ten Best) with his friends, who call their unit Solo Films. Soloist Alan Howden co-scripted and planned this, their latest picture. He is 19 and is studying at the Manchester School

of Technology. He takes charge of the practical affairs of the outfit, and is equally at home building an amplifier and checking make-up. He helped in the hundred and one jobs attendant on production: continuity, shot identification, location research and the rest. He is an active member of three film appreciation societies in Manchester and specialises in film history; says he can stomach bad films but can't abide indifferent ones.

Arthur Smith, 19 and in the R.A.F., was responsible for the photography. He has been an active movie maker for ten years, starting with 9.5mm. and later changing to 16mm. Latest individual effort: *The Seasons* (Kodachrome). He aims at clarity and simplicity, but likes staging trick shots so long as they, too, appear clear and simple. He also, says Philip, has in good measure that quality which every cameraman must cultivate: patience.

Sally Jay, who takes the feminine lead in *Doppelganger*, has not acted before, though she comes from a theatre family: her father is the stage, screen and radio actor, Ernest Jay. Age 21, she was at one time production scenic designer at the Library Theatre, and is now doing the same work for Granada TV.



John Daborn, first of the Grasshoppers, the unit who have as their 'trademark' the design reproduced below.



Grasshoppers Jump Ahead

THAT most agile and high-flying of Grasshoppers, the original Grasshopper himself, John Daborn, has a hundred members under his wing in what he describes as Britain's only national cine club. *The Battle of Wanganore* was started in 1952, when the Group was formed, and is claimed to be the first amateur cartoon to be made with synchronised sound.

Dick Horn was responsible for the animation; since completing the film he has turned professional. John's 16-year-old twin sisters slaved away at colouring hundreds of drawings on celluloid, and a team of half-a-dozen others assisted on the art side. The Group composed, orchestrated and recorded the track themselves. John was responsible for the story (adapted from an idea by Roy Davis), the back-

grounds, shooting and entire direction and planning.

The Group's first film, *Two's Company*, won an 'Oscar' in 1952. Another 'Oscar' went to *The History of Walton*, which was later hailed by UNICA as the best amateur film of its year. They have four films in current production, one of them a sound film on the making of *Wanganore*.

A visualiser in an advertising agency, John prizes the freedom of the amateur and has turned down commercial offers so that film making can remain for him a hobby—albeit a profitable one, for *Walton* brought him a pleasant holiday in Cannes, and *Paint Box Holiday*, Four Star award in the 1954 Ten Best competition, won for him the £250 prize in the ITA contest.

"9.5mm. the Gauge for Me"

AMONG its other qualities, *What Is A Boy* is a monument to persistence. The producer, A. W. Merrick, submitted a film of the same name for the 1954 Ten Best. We liked it hugely—it gained Four Stars—but shocking under-exposure robbed it of an 'Oscar'. The judges' criticism, Mr. Merrick tells us, provided the spur for a complete remake (the whole 600ft. of it), re-scripting and re-filming—with the help of an exposure meter.

A loner for no other reason but that hobbies and other pastimes do not leave him enough time to give full support to a club, he nevertheless follows club activities with interest through A.C.W. reports. After some years of still photography, he took up cine in 1936 with a 9.5mm. Coronet camera but within a few months had changed to an f/1.9 Dekko. Resuming

filming after the war, he aspired to nothing more ambitious than odds and ends. Then, in 1949, he saw the Ten Best and concluded that it was the planned film which gave the greatest pleasure in the making and the greatest satisfaction in the result. So, with the help of his wife, he made *Cornish Rhapsody*, which was commended in the 1949 Ten Best. His son, born in 1949, was the subject of films for the next few years, and in 1954 the first version of *What Is A Boy* was planned.

"I consider 9.5mm. the most suitable gauge for the amateur", he declares, "particularly the lone worker with limited resources. 8mm. could not provide all the technical resources I wanted". Having an admiration for the producers of cartoons and stop motion work, he hopes one day to attempt something of the kind himself.



A. W. Merrick with the 'star' of his film, *What is a Boy?*

He is 50 and on the staff of a firm of flour millers.

Film Restored Health



ALTHOUGH it is wholly about the countryside in autumn and contains scarcely any shots of people, *Only a Mirage* is a personal testament. You can deduce from it that the producer, James B. Haynes, A.R.P.S., is—or was—a highly successful still photographer. In fact, he has exhibited in major British exhibitions, for three years running won a silver medal in the Photographic Society of Ireland's exhibitions and gained his Associate-ship of the Royal Photographic Society in the colour, commercial and pictorial sections.

By 1950, however, he had tired of the limitations of still photography, so he bought a good 16mm. outfit and several books on technique and set about making a film about the art of

dry-fly fishing (he is managing director of a firm of fishing tackle makers). Other, more successful, films followed, including records of Boy Scout activities, for which he was recently awarded a B.P. Thanks Badge.

He started a cine group in the local camera club in 1952 and in the autumn of the same year began work on *Only a Mirage*. Suffering from depression after illness and business set-backs, he hoped that absorption in the film would restore him to health. Absorption grew, he says, into obsession which carried him through two more autumns and long exacting sessions at the editing bench. Yet he had no intention of entering the film for competition, feeling it too subjective in

style and of too limited appeal. "I was more or less shamed into doing so", he tells us, "by the loyalty and encouragement of a few friends who swore they really liked it". But in spite of the fact that it has won an 'Oscar', he still refuses to believe that the film can have any general appeal in these days of "bluff and ballyhoo".

Married, with three children, he declares that he is too old (at 40) to have any ambition other than to have the health and spare time to get on with what he is already doing—the making of a similar film on spring—before the scientists annihilate the singing birds in the interests of the bread-producers. He leads the scientists by a comfortable margin, being already half way through filming; and work is also nearing completion on an orthodox travelogue about the coast of Cork. As *Only a Mirage* clearly indicates, he has little interest in drama and story-telling, preferring to film things just as they are, but—as the film also powerfully confirms—he is a strong believer in careful camerawork, patience and persistence, and the "absolute indispensability of a really good tripod and light meter".

Daughter Geraldine spoke the verse which is a feature of the sound track, bosom-friend Arthur Ward, sculptor, painter, musician and one-time art teacher spoke occasional but supremely valuable words of advice, and always in the background, a monument of patience and solace, was Mrs. Haynes.

Collecting Jam Jars Began It

NEITHER Alistair Fearn nor Hugh Brown has entered a film for the Ten Best before and both, they say, are "torn between delight and incredulity" at their success with *Somehow*. Alistair Fearn—an advertising consultant—has been a film addict from the age of 9, when he raised funds for film-going by collecting jam jars, but he had to wait 28 years for his first cine camera: an old but trusty fixed focus 16mm. Kodak. That was in 1952, and after practising on a dubious family and domestic pets, he roped in five forbearing friends and made a story film, *Squirrel Hunt*.

This "long-winded would-be comedy was," he writes, "a wonderful object lesson on the gulf between theoretical and practical knowledge. I learnt more from its faults than from 28 years of screen-watching". He believes that the problems presented by the story film, though the most formidable of all those presented to the amateur, are the most stimulating and their solution the most rewarding. He saw his first Ten Best show, given

Alistair Fearn (left) and Hugh Brown caught in what they describe as 'the agony of creation'.



by Sevenoaks C.S. four years ago, joined the society on the spot, and as a result met Hugh Brown, to whom last summer he suggested partnership on *Somehow*.

Hugh Brown, also aged 41, and an industrial chemist by profession, started his cine career just before the war, when he went shares with his father in a 16mm. f/6.3 Kodak BB. The transaction was a relatively simple one financially—the camera cost 10s. at a jumble sale. All cine cameras take intermittent pictures, but the pictures this one took were so intermittent that it had to be returned to Kodak, who restored it—for £2—to the correct degree of intermittency.

The only drawback was that they could not see the film they had taken, owing to the trifling circumstance of lack of a projector. No jumble sales being announced at the time, £7 were sported on a second-hand Agfa. Their present equipment consists of a Bolex 16, Siemens 2,000 projector and a Celsonic tape recorder—the last a new acquisition. Recent films include Kodachrome records of holiday travels in Yugoslavia, Spain and



The professional knows that the film maker's best friend is the horse, but the amateur seldom goes beyond two-legged actors for his cast. In *Somehow*, however, the horse provides much of the action—action set against a background of pleasant scenery.

Corica. Immediate cine ambitions are to make films with sound-on-tape, using the Celsonic sync. mechanism,

to use film for scientific and other purposes connected with his work—and to win another 'Oscar'!



Here's a picture which largely explains how it is that Ted Lambert, who first started film making only two years ago, has got into the prize list. Editing is with him a major chore. If there seem to be a prodigious number of strips of film and reels, that's because his films are exhaustive records of a subject he knows extremely well: motoring and motor-cycling. *Rode Safely*, which wins an 'Oscar', also demanded meticulous planning. It's thoroughness, then, allied to interpretive skill which have brought him success.

First Time

UNTIL two years ago Edwin (Ted) Lambert had no experience at all of cine work. Now he secures one of the most coveted awards to which the amateur can aspire. Part of his success can be ascribed to the fact that he chose a subject which he knew inside out and for which he has the closest and most practical sympathy. *Rode Safely* is about motor cycling, and Ted is managing director of a firm of motor dealers. *Route d'Hiver*, his second entry—with Four Star commendation—is a record of the Monte Carlo rally. He has recently joined the Hoylake Photographic Society, which at present has no cine section, a deficiency which his example will surely remedy.

Age 46, he has three children, of 4, 8 and 12. Ted is a family man, which you can interpret as meaning that Mrs. Lambert is no cine widow. Indeed, he acknowledges her help in the editing, but all the rest of the film was entirely his own work.

'Oscar' Goes to Malta

A TOY 35mm. projector—a gift from his father—set Frank Debono on the royal road to film making. He was then 12 years old. In 1951—14 years later—he achieved the ambition he had nurtured all that time: a miniature cinema in his own home, with a 16mm. sound projector as the centrepiece. By now he was himself a father and a partner in his father's furnishing business.

About this time some of his friends had started the Malta Amateur Cine Circle. Frank was in it from the beginning, and it was the contacts with fellow enthusiasts and the urge to record the engaging antics of his son that led him to buy a Cine Nizo S2T 8mm. camera and an 8mm. Specto projector. The latter is installed alongside the sound projector and fills the same 6ft. screen.

But even though he at first concentrated on family films, he was not



satisfied with straight reporting: they had to mean something to others as well as to himself; and they had to have adequate continuity. His first major effort in this direction was *A Christmas Dream* (1953), in which his wife and son were both featured. It sported a cartoon sequence, the unexpected success of which prompted him to explore the field of special effects—and these he now uses, where applicable, in all his films.

Carnival in Malta and *The Queen's Malta Visit* were his next efforts, but again he was not content merely to record. In the first he tried to express

the emotional release of an otherwise quiet people; the theme of the second was the impact of royalty on the little man. *Teen Age Frenzy*, a story film, came next. The Circle liked it and awarded it a prize, but the public gave it a cold reception. He had not—he decided—given enough attention to the unfolding of the story.

It was a mistake he determined not to repeat with the next production, *A Vow to Eternity*. "From April to November 1955", he writes, "there was not a single day during which I did not tackle some detail of the film. I had only one day a week free for

actual filming, but every spare moment of every other day was filled with story writing, discussions with my cast, lighting problems, arrangements for the use of premises and a thousand other chores".

A Vow to Eternity not only won the M.A.C.C. prize: it also won the approval of the first night audience, and that—Frank Debono says—"encouraged me to seek the prize most coveted by every cine enthusiast a Ten Best 'Oscar'. I seem to have made it, but I can hardly believe it. I now find myself plunging wholeheartedly into my next venture."

Problems of Colour — and Weather



"MY AMATEUR cine career might be said to have begun with the winning of a prize in the A.C.W. editing competition of 1953" John Greaves tells us, for at that time he had neither shot nor edited a single frame. But he had long been interested in film and had some years' experience of still photography.

A member of a Liverpool mountaineering club, he had naturally sought subjects for his still camera among the mountains, and when he bought a cine camera early in 1954, it was with the intention of recording mountaineering holidays. Intention came to triumphant fruition first time, his first holiday film, *To Camp in the Clouds*, winning a coveted 'Oscar'.

John believes that this type of picture must convey an impression of spontaneity if it is to succeed. This is not to say that it should not be planned in aim and outline, but obvious contrivance must be avoided if the film is to have life. His present interests are mainly in the problems involved in the effective use of colour under difficult—and therefore challenging—conditions of weather and lighting, and in rhythmic editing.

Ambitions: to film an expedition to some remote region of the world



Could you call a mountain cairn a rock-steady tripod? John Greaves makes good use of one for *To Camp in the Clouds*.

and—more immediately—to experiment with the use of natural sound to create a sense of place and establish mood and atmosphere. Age 28, he is an electronic engineer and is a member of the B.F.I., I.A.C., Merseyside F.I. and the Grasshopper Group.

TWO people are mainly responsible for the success of *There Is No War*: Roger Pennington and Doris Portalska. Roger, a founder member of Cheam C.C., handled the technical side, from selection of locations right through to editing, and also thought up the idea, influenced largely by *Hue and Cry*. And art and technique have happily combined in the production of a poor man's Ealing Studios

The Perfectionists

picture. Age 25, he is a remote television cameraman for A.R.T.V., was married recently and now lives on a converted air-sea rescue launch at Chiswick; said launch will shortly be unique among launches in having its own cinema.

Doris Portalska, an electronic engineer with two children, took up film making because she felt it to be one of the most rewarding of hobbies for those who seek an outlet for artistic and creative interests. And although

(Continued on page 80)



Cameraman follows advice given in A.C.W. and shoots scenes for *There Is No War* in a busy street under cover of newspaper held by a member of the unit, securing some remarkably vivid pictures. Standing against the wall on the far side of the street is Doris Portalska, who directed. Other picture shows Roger Pennington, who handled the technical side.





The script carried by the director indicates that this is hardly likely to be a family film in the making! It is, in fact, a production still from Pinner C.S.'s Trial and Error.

What's the Date?

*Looking at the
family film of
ten years ago*

By

H. A. POSTLETHWAITE

There are few things more boring than sitting through two or three reels of somebody else's family record. It is all very well to say that such a film can be given a wider appeal by skilful editing, with touches of humour here and there and departures from the strictly family theme, but the fact remains that if it is a good family record, it will for that very reason be poor entertainment for the viewer outside the family.

Of course, a film featuring one member of a family, or even two or three, can have general interest if it is carefully scripted, before or after shooting; but it must have a theme other than the day-to-day life of the actors. It must have a beginning and an end, and tell of some achievement or progress.

A film of a family incident or occasion can have general interest, too, particularly if it has an out-of-the-ordinary setting, such as a cycling and camping holiday, or one involving some measure of exploration. But this is not the same thing as the family record which is essentially a collection of animated snapshots of people, singly or in groups, doing the everyday things every family does.

Unique Value

But though it may have little or no interest for others, the family film has a value within the family itself that is unique. It is not a thing to be screened too often—what film is!—but once or twice a year a few old reels will arouse more interest to those who appear in them, and to others within the circle, than the most masterly documentary on an impersonal theme, or the slickest comedy you have ever made.

So don't despise the casual family shot, even though it may seem commonplace when you run it through on its return from the processing station. In ten years time it may have become valuable. And don't be too ruthless in scrapping scenes that are technically below your usual standard; it is easy enough to cut later on when it will be impossible to replace.

The other day I put a couple of ten-year-old reels through the projector, looking for a particular scene. There was, to begin with, an audience of one, but within five minutes we had been joined by Mother, her hands covered with flour, by the daily help with carpet sweeper, and little sister.

Critical Comment

That evening a bigger circle lapped up an old-time programme with evident enjoyment, but not without criticism. Who is that? Where was that? How old was Michael? and so on. And I found quite a lot to criticise myself, silently, with unspoken resolves to do better in this year's record.

I patted myself on the back that not a single splice broke, and that not once was there the flash of a badly made splice. Each reel had its 5-foot leader of white waste, suitably inscribed with title and year, and its 3-foot trailer of black waste. Each film showed a main title, a few sub-titles, and an "End". And each reel was either wholly colour or wholly black and white.

But how silly some of the sub-titles seemed! One or two were meant to be facetious, but

the jokes fell flat; others were of the one-letter-at-a-time variety, or jumbled letters forming themselves into words. It had been fun making them, but they appeared tedious and purposeless now.

Could Have Been Simpler

Some sub-titles could have been expressed more simply; for example, "David had only just recovered from an illness", would have looked better as: "David had been ill". Some had patterned backgrounds that had no particular significance, and left one wondering why they had been used. One or two were superimposed on scenes that had some relevance to the shots that followed; they looked quite good, but if this sort of thing is done on some sub-titles, it should be done on all.

In the arrangement of the various scenes there had been some attempts to construct sequences with an artfulness that did not always come off. (How interesting it is to review one's work from a distance of years that leaves one dispassionate!) It is no good showing to an audience that includes youngsters a scene of a boy getting into a paddle-boat in a white shirt, followed by one of a collision when he is wearing a striped shirt. Surely I knew that even ten years ago!

A family record purports to be factual; if it is possible by rearranging scenes to construct sequences that seem to tell a story, well and good; but the story must have every appearance of truth. If errors of continuity give the show away, the audience feel they are being diddled.

Shuffling Colour Scenes

This doesn't mean that the record must be strictly chronological in all circumstances. With colour film particularly it may be necessary to shuffle scenes and sequences to avoid frequent jumps from over-bright scenes to dark ones, and vice versa. But it needs to be done very carefully. In fact, editing a family record may need more care than stringing together the scenes of a scripted film.

The demand for facts and yet more facts made up the bulk of the audience criticism. Who? Where? When? and occasionally Why? I had one sub-title that said: "Sally was eight months old". It was greeted with exclamations of delight, for Kevin is now just seven and a half months old, and the sequence had to be put through three times while every detail of similarity between Sally then and Kevin now was discussed.

Then came shots of David, followed by more of Sally. But the background showed that the season had changed—bare branches now bore leaves. How old was Sally then? She looked a bit bigger, but not much. Was she then nine months old or eleven? Who could have imagined ten years ago that it would matter now?

Now another baby appears on the screen. Who? It must be Michael. But how old was he then? We know the year, but how old in

months? And a third baby! Who? Where? When?

We are on a picnic. Can anyone remember the name of the place? What were we doing there? Who is that nice-looking man in the background? And what were the names of the children who joined ours in the game of cricket? What car were we running then? Why isn't the number plate shown?

Ah! "Denis came in July". That sub-title helps—if everything before it happened before July. But did it? Sally appears again—"Sally's first birthday"—but that was in May. It's hopeless!

A Lot to Be Said for Facts

Well, babies aren't the only figures in a family film, and the cameraman, being a man, can perhaps be forgiven if he forgets the supreme importance of ages when stringing scenes together. But there is a lot to be said for splicing in plenty of sub-titles of facts, particularly dates. One or two words, on five inches of film, may be enough: "June", or "Torquay, July", or "Kate and Harry"—small letters on an unobtrusive and uniform background. If you don't like them, you can cut them out at any time. But you can't put them in unless you do it when you make the film.

There was one further thing I noticed, though I doubt whether my audience did. That was the absence of some scenes I knew I had taken and which I should have liked to see again. I suppose we are all familiar with the cry: "How awful I look!" and the demand for the immediate destruction of a particular scene. I fear I yielded to that demand more often than I should have done. Nowadays I take out the offending shots, but destroy them only to the extent of filing them in an indexed editing box. In a year—or maybe five years—I shall splice them in again and see what happens. It is a practice I recommend.

BOOKING THE TEN BEST

Distribution of the A.C.W. Ten Best Films of 1955 is being undertaken by the British Film Institute. Applications for them should be addressed to the Institute's Film Booking Dept., 24 Denmark Street, London, W.C.2—not to A.C.W. Although four sets of the films are circulated each year, the problem has always been to allocate them fairly when more than four clubs ask for the same dates or dates too close to each other to allow of sufficient time in transit and rehearsal. This problem is likely to be intensified this year because, since 8mm. films are included, we are reducing the number of shows to allow clubs to have the programme for a longer period, to enable adequate rehearsals to be held.

This year arrangements have been made to give priority to groups which have booked halls with the largest seating capacity. All applications to the B.F.I., therefore, must give the name of the hall at which the programme is to be presented and its seating capacity. You are also strongly urged to give alternative dates where possible. The only other condition is that the shows must be public shows—not shows for club members only—to audiences of not fewer than 200 at each performance.

The programmes are supplied on condition that both 8mm. and 16mm. films are screened. Exhibitors are not at liberty to present the 16mm. films only. Booking opens on 25th April and the films will be available from 1st June. The fee is £1 inclusive. Printed programmes at special reduced rates and a free supply of posters will also be despatched by the B.F.I., to whom all orders and all correspondence relating to the shows should be addressed.

Rough Cuts

By SOUND TRACK

I confess I now always have misgivings when I hear about amateurs rough-cutting their films. The number of times I have been shown rough-cut films and have then been asked to advise, leads me to feel that the expression just is not understood by many who use it. It certainly does not mean sticking together all the shots taken on a shooting session, and then watching them on the screen in an attempt, invariably abortive, to decide what is to be done about them.

Anyone embarking on serious film editing has to master a number of technicalities, then a number of artistic conventions, and finally a variety of experience concerning the mental approach. The technicalities are fairly easy: they can be summed up in the acquired ability to lay out the shots in an orderly manner and join them in order with speed and assurance.

The artistic side is bound up with the film script and the film director: Pudovkin's book on *Film Technique* explains the principles and is valuable also as a stimulation, if you feel (as I think many feel) that in some way you are missing the full creative pleasure to be found in film editing.

The Mental Approach

The mental approach is complex. For example, you have to acquire objectivity: you cannot be a good editor if a pre-occupation with railway trains forces you to include train shots that you unwisely took to excess. Again, you must allow with some precision for the fact that in modifying your arrangements of shots, you are seeing them a second or third time. Will their impact be the same on an audience seeing them for the first time?

Further, you know where the locations are: is this awareness clouding your appraisal of the film's impact on an audience which does not know? Finally, you know what you are trying to convey: are you sufficiently dispassionate in watching the screen, trying to determine if the message of your shots gets over, or do you merely check that your shot arrangement is fulfilling your plan?

A film editor is likely to be a good one if he admits to a healthy fear of bias in these four important matters! But the main thing is to know of these pitfalls, and if you do not avoid them, at least to be as sure as you can of the effect of your actions on the audience.

Now, if you reconsider the matter of rough-cutting, you will see the dangers of stringing-up all the material you have shot. In so doing, you are adding to your difficulties by putting

up an arrangement that cannot be correct. Shots that should be adjacent cannot be adjacent, being separated by redundant material. You cannot study whole shots and points of finesse, so extra showings are needed; and what should be a fast job, fired by enthusiasm, becomes a chore with lists and counter lists.

So I advise following the approved method used by the professionals. You start by *discarding*; get rid of all you can—the less good of a pair of takes, all the spoiled starts and ends of shots, all known excessive footage. To reduce the mental strain, place them neatly in sequence-boxes if you wish; but after only very little experience you will find your touch is sure, and the chances of wanting what you have discarded slight.

Rid of this dross, you are now ready for what really is rough-cutting. That is, you lay out the shots in their right order, and then look them over for any rough improvements that can be effected. For example, even at this early stage you must know the general pattern of shot lengths: well, where shots are much longer, cut them down to within a few frames of your plan. If you need to add a fade, add it. Where a shot has to be cut in two for an insert, cut it. Where you have cutting-on-action between mid-shot and close-up, and it is obvious that these two shots will be so cut in the final version, get this cut right first time.

Having done all these things, splice all the joins and, if you are efficient you should find at least 66% are right first time. The advantages of all this are: much saved labour, firm decisions instead of waffling, reduced handling of film, less time watching shots you already know to be redundant, greater opportunity of concentrating on the remaining, the really fine, points of editing.

POLYESTER SPLICING

It is not so long since tri-acetate film base replaced the celluloid of the professional cinema and the acetate we use—and brought with it splicing problems. I know I am not alone in having been offered Embacoid instead of Tricoid for Kodachrome splicing, to give one example.

The situation will be further complicated if we get involved in the new polyester film base recently launched in America by du Pont. This polyester is the material used in textiles under the name Terylene—not very surprising when you recall that the acetate film base is the same as Rayon.

But how to splice these bases? Du Pont advocate sandwich-splicing for 35mm. You take the film to be joined, trim the ends by location from the sprocket holes, as in ordinary splicing, but preferably with a butt (end-to-end) rather than a lap (overlap); and then stick over the join, both sides, a piece of

Astral C.C. ease editing problems
on their current film, *Auntie*, by
using a clapper board.

special adhesive tape covering about two frames.

This tape is transparent, perforated to correspond with 35mm. standard perforations, is only a thousandth of an inch thick, and is coated with a pressure-sensitive adhesive. Final point of interest is that its application to both sides of the join has been mechanised, a semi-automatic applicator being available for the professional.

It is obvious that in a few years we shall be able to buy a splicer with which we will merely locate the two ends, press a lever, and be presented with a sandwich-splice ready for projection.

FIVE COUPLED PICTURES

Ever since Gance's *Napoleon* in 1926, the idea of using three projectors to extend the normal cine picture either to a panorama (as in Cinerama) or to a triptych (as in *Napoleon*) has aroused considerable interest; recently an extension of the idea was used in a Berlin exhibition organised by the U.S. Government. Here the intention was to show a commentator on one screen while, in synchronism, film shot in four different countries, and each illustrating his remarks, was shown on four screens. So

GADGET CORNER

If Your Viewfinder Is Misleading . . .

Cine viewfinders are usually much more accurate than those on still cameras, but sometimes they are inclined to be misleading. If in any doubt about this, move your eye and see whether you always see the same picture. If not, the remedy is probably to make the peep hole of the back lens smaller.

You can paint the outer edges of the lens with black oil paint, using a fine brush, but it is more satisfactory to stick on a piece of black paper with a hole of the right size punched in it. A paper or leather punch will give a perfectly round hole with clean edges but if you cannot lay hands on a punch, burn the hole with a red hot piece of wire.

First make the hole in a piece of black paper of a size that can be easily handled. Then with a sharp pencil draw round the hole a circle of the size of the eye-piece lens of the finder. This can be done freehand, using the punched hole as guide and then checking the diameter against the lens. Cut away the paper round the outside of the pencil line with small sharp scissors. It is easier first to cut the end to a square, outside the pencil line, leaving one end of the paper as a "handle" and trimming to the edge of the circle.

Now hold the fragile rim of paper with tweezers, cut off the "handle" square, and then finally trim to the line of the circle. Run a line of Seccotine round the paper, while holding it in the tweezers, and drop it into position



not only had the five films to be cut to suit, but there had to be five coupled projectors.

This unusual assignment was carried out by Messrs. Simpl, of London, who used Bell and Howell projectors made to run synchronously by interlock motors. No trouble was encountered during the three weeks the exhibition was open, even though the five projectors ran continuously for twelve hours every day. About 650,000 people saw this picture story about the value to the democratic countries of the North Atlantic Treaty Organisation. One cannot help wishing that these technical advances would more often make their first appearance in this country.

By HARRY WALDEN, A.R.P.S.

on the finder lens. If you can, twist it round a little to spread the glue, and leave overnight to set.

The best size of hole is one that just allows you to see the four corners of the front lens of the finder. It will help you to set your eye centrally in the viewfinder if you fasten a small transparent blob of coloured material in the centre of the front lens of the finder. It is much easier to see a small yellow patch in the middle of the picture than to watch that the corners are set right. I happen to have some small coloured transparent gelatine sheets for lantern slides which are very handy for tricks of this sort, but a small piece of clear film dyed in tea would do just as well.

The size of the blob will depend on the size of the finder lens; it will need to be between a quarter and a third of the height of the lens. Hold it by tweezers, drop on a little Seccotine and then set carefully in the middle of the lens. As the glue spreads, it becomes fairly transparent. A spot on the front lens of the viewfinder can also be used for centring the camera from the front, shining a torch from behind the eye-piece. When the camera is in line, the light from the viewfinder, seen from in front of the camera, is coloured. For this purpose a dark colour is better, or an opaque piece of paper can be used, the light from the viewfinder then being obscured when in line with the eyes.

IDEAS EXCHANGED HERE

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

Camera work

THE IDEAL METER

Sir,—400 feet of 8mm. film involves about 200 shots, for each of which the correct exposure has to be judged. But using a separate meter slung round the neck and continually having to be taken out of the pocket becomes dreadfully tedious.

I have searched for a meter that would fulfill the following conditions: (1) Small and compact to fit into camera shoe. (2) The cell to have the same acceptance angle as a cine camera lens. (3) Without moving the camera, the dial to be read from the rear merely by moving the eye from the finder to the dial. By this means a true reflected light reading would be obtained. (The meter could be detached for incident light readings.)

Such a meter I would buy tomorrow if it were available, because there would be only one instrument instead of two to manipulate. But I can find nothing like it. Exposure meters seem always to be regarded as separate instruments, made solely for the acceptance angle of still camera lenses.

Is there any hope of getting such a convenient fitting? For the manufacturer it would mean only a rearrangement of the external features of existing meters.

ENFIELD. H. J. TURPIN.

Most of our correspondents' requirements are met by cameras with built-in exposure meters, but we certainly agree that a meter such as he describes would be very handy. Yet is he perhaps taking an excessive number of readings? In practice, you generally need to take only one basic reading in any given location, taking others only when the light or the subject undergoes a change.

BANISHING TITLE REFLECTIONS

Sir,—The latest addition to my equipment is one of the Cinecraft Cinelets sets with the self-adhesive letters. Cinecraft state that the lamps must be moved around a bit to eliminate reflections, but I think the following idea helps considerably. Instead of moving the lamps, push the centre of the celluloid away from the camera, giving a concave effect, when the lamp reflections will disappear. The bending—not too severe—appears to have no harmful effect on definition. But in the case of receding titles, the lens will reflect when very close: perhaps someone else can suggest a cure for this.

May I say a word concerning this matter of unhelpful gentlemen in shops? I've never met

one! Everybody is always so helpful—however trivial the enquiry or purchase—sometimes almost to the point of embarrassment. I only wish that some of the manufacturers were a little quicker in supplying the latest goods advertised, and thus backed up the keenness shown by the retailer.

Looking forward to another excellent article by John S. Eley.

LONDON, W.6.

D. POLLARD.

EXPOSURES FOR CLOSE-UPS

Sir,—Mr. Cohen's letter (Mar.) about exposure for close-ups, gives good advice for those who want to make films featuring "evenly illuminated flat surfaces"; they should certainly give them the same exposure, whether they take them in close-up or in long-shot.

But more ordinary people who want to make films about such things as people should still open up for close-ups. In (say) mid-shot you need enough exposure to get good "darks" into a face, for without them you won't be able to recognise it; but bring it into close-up and those darks will look like tarry patches, and to get a pleasant appearance you'll have to give a bit more exposure.

STAINES.

A. H. COOPER.

FILMING IN CAVES

Sir,—I am a newcomer to the cine world, and considerably lacking in experience, but you may be interested to hear of my efforts at filming in the caves of Devonshire. I use a Kodak BB with f/1.9 lens; with this at its widest aperture and filming at 8 f.p.s., I can just about get by. My lighting unit consists of three 12v. 60w. car headlamp bulbs in reflectors, run off two 6v. batteries in series. This was the most portable outfit I could devise and is fairly satisfactory for close-ups. (Of course, it is the distance from the light to the subject which matters.)

I am considering adding a third battery and running my lights at 18v. Otherwise there seems little possibility of improvement until Tri-X arrives in England. In the meantime, I am going ahead with the resources available and plan to produce a film record of the work done by the Devon Speleological Society in ringing bats and an account of a visit to one of the more decorative of the Devon Caves, at Radford, near Plymouth.

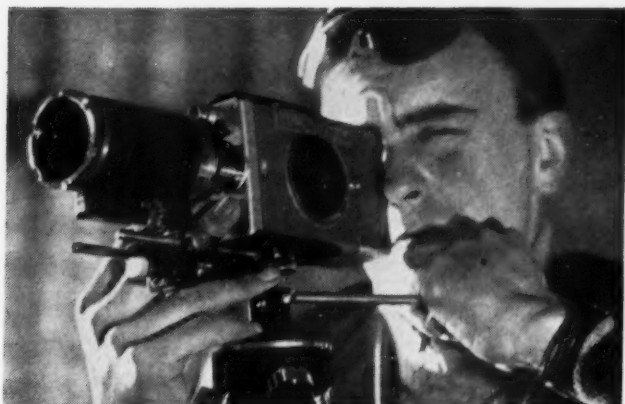
If any readers have experience of filming with a limited amount of light, I would be most grateful for any advice they could give.

NEWBURY.

T. E. MORLAND.

ACCENT ON TECHNIQUE

apparatus, gadgetry and do-it-yourself will be a feature of next month's issue, which will also contain the third part of our survey of recorders and recording, held over this month owing to pressure on space.



30s. anamorphic lens in use. (See letter from reader I. P. Smith below).

Wide Screen

HOME-MADE ANAMORPHIC

Sir,—Readers may be interested in the wide screen lens I have just made for 16mm. and 9.5mm. 50mm. dia., it is made up of two positive and two negative elements, giving a 1:2 squeeze ratio and a 1:2.55 projected picture. The photographs show it fitted to my Autoload. In the smaller photograph, the squeezed image of the camera lens is seen through the wide screen lens. This lens and mounting equipment for both projector and camera were made at a cost of 30s. Am I the first to make an anamorphic lens?

CinemaScope is a very fine system when used correctly, but many people get a wrong impression of it because so many cinemas are not suitably designed or equipped for it. Stereophonic sound is an essential part of it;

without it, the panoramic effect is lost. Even the widest of wide screens appears small when the sound comes only from the centre. But let's keep the 4.3 format for newsreels. We should hate to see all films on wide screen.

WEST MONKSEATON.

I. P. SMITH.

WIDE SCREEN REAR PROJECTION

Sir,—Re Mr. Maitland's query, the following are a few of the cinemas now using our rear projection screens for wide screen presentations: Palace, Gt. Harwood; Savoy, Sunderland; Lounge, Bridlington; Opera House, Coventry; Empire, Wolverton. The largest screen is 24ft. by 14ft., with a picture size of 23ft. by 13ft. 6in.

LONDON, E.17.

G. E. TURNER.

Patent Fireproof Rear Projection
Screen Co. Ltd.

Projection

TV INTERFERENCE

Sir,—Referring to Mr. Watson's experience regarding TV suppression by the G.P.O., I would strongly advise any owner to get in touch with the makers of his particular projector.

Not wishing to interfere with my neighbours' TV sets, I approached local cine equipment agents as to the best method of suppression. None seemed able to help, except one who suggested I call in the G.P.O. This I did, with disastrous results. After three attempts at suppression, the interference remained but my projector, which was in perfect order before the G.P.O. engineers got to work, was without sound.

I then sent the projector to the makers, who satisfactorily suppressed it and my repair bill was £8 10s. plus a five-month wait for the return of the projector. Had I applied direct

to the makers in the first place, they would have sent out the proper suppressors, together with instructions for fitting and I could have done the job myself.

REDCAR.

G. HICKMOTT.

WITH DAVY SPROCKET OFF DUTY . . .

Sir,—May I confirm the efficacy of Mr. Coombes' method for increasing the sound output of 9.5mm. machines ("Centre Sprocket", March A.C.W.). When my Son was returned from Pathéscope after a really first-class overhaul I, too, turned my attention to the problem of greater volume. Fortunately my pet gremlin (now affectionately known as Davy Sprocket) decided to take the day off and, even though I am completely ignorant of the technicalities of sound reproduction and amplification, my experiments were most successful.

I have at the moment to be content with a small portable record player to supplement the optical sound of the projector; and the link-up

was on the following lines:

- (a) Fit single-pole switches in the motor circuit and the interior speaker circuit of the player so that both may be cut out while still leaving the amplifier on.
- (b) Run a lead from the sound output socket of the projector to the pick-up input leads of the player.
- (c) Run another lead from the output side of the player to the cable of the projector speaker.

By this means I achieve the same end result as Mr. Coombes but have one distinct advantage over him. As a sound film nears its end, I switch on the motor of the record player, reduce the volume control on the player while increasing that of the projector (thus keeping the sound output at the same level, but reducing the amplification on the player) and place the gram. pick-up on the record. When "The End" comes on the screen, a fade-out of the optical sound control is counterbalanced by a fade-in on the player, the result being a fairly smooth mix.

I have no doubt that a similar method could be worked out for a tape recorder and this would have the advantage of allowing additional comments to be superimposed over the existing soundtrack of the film. I have tried keeping both the speakers in circuit but, since they are not matched, the result is unsatisfactory.

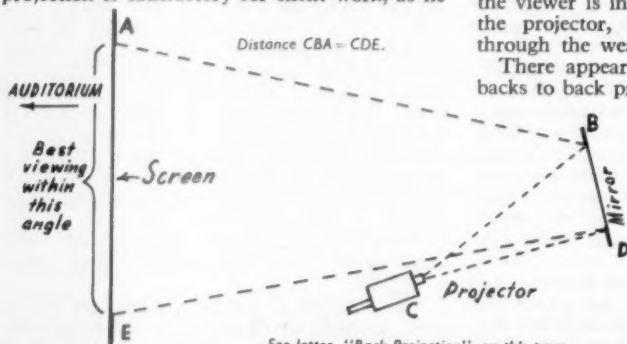
A recent visit to a friend brought to light what must be one of the original substandard sound projectors—a 16mm. Pathéscope, probably made in the early thirties. It is not in working order but I would dearly love to get it ticking over again. Is there any reader who can give me some information about it—e.g., the circuit, lay-out of claw mechanism, even a lacing diagram (this will give you some idea of the condition it's in!). Any help really would be appreciated.

21 Leckford Road,
Earlsfield,
London, S.W.18.

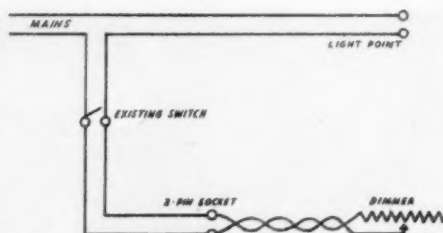
S. J. C. TINKER.

BACK PROJECTION

Sir,—H. W. Wicks's suggestion for back projection is satisfactory for silent work, as he



See letter, "Back Projection", on this page.



Dimmer wiring: see "Prisms and Projectors" on opposite page.

no doubt reverses the film in his projector in order that his audience shall view titles, etc., the right way round, but the projection of s.o.f. forbids reversal—unless major modifications are carried out on the projector.

To obviate this under very similar circumstances, I use a mirror (24in. by 18in.), which not only reverses the image, but permits a longer throw and the use of a 2in. lens with its better focusing properties. This might well be the answer to G. F. Maitland's original query.

The mirror should be placed centrally and the projector as close to the reflected beam as possible (see sketch), so that the acute angle minimises the chance of a double image from the glass and silvered backing of the mirror. However, this is not a major problem as the brightness of the reflection from the "silver" kills that from the glass front.

Distortion Cancelled

The correct positioning of the mirror will cancel any distortion due to the angle, either horizontally or vertically. With the mirror 15ft. from the screen and the projector 9ft. from the mirror, a 2in. lens will give a 5ft. wide picture, while a 1½in. lens will give a 6ft. 6in. with a slightly larger mirror.

I agree that tracing paper is best for the screen (I cannot afford that size of frosted glass, and tracing linen is too blue). I have tried out many types of cloths, even that made specifically for back projection, but I have found them all to be useless, as when the viewer is in a direct or reflected line with the projector, he can see the light source through the weave.

There appear to be only two minor drawbacks to back projection: loss of light through the paper and the mirror glass (but this is very small) and the fact that viewing is affected directionally to about the same amount as with a beaded screen.

However, the advantages of being able to place one's projector and paraphernalia out of the audience's way and similarly to remove

projection and "background" noises almost out of earshot, far outweigh any disadvantages. Add to this the fact that the late-comer's head and the lecturer's arm and pointer cast no shadow on the screen, and I submit that back projection is the ideal method for small auditoriums.

LICHFIELD.

DAVID I. HERBERT.

PRISMS AND PROJECTORS

Sir,—A 9.5mm. fan, I have built one projector and am now thinking of building a 9.5mm./16mm. sound machine, using a six-sided prism in the gate and no intermittent. I feel that this method would be kinder on the film, but I also think there must be a snag, for I know of no projector which employs it;

yet I understand it works well in animated viewers.

Electrically-minded readers might find my dimming arrangement useful. Take a pair of wires from the room switch, run them down the skirting board and along to the projector position, and terminate in a 2-pin socket. Obtain a suitable dimmer, fit flex and 2-pin plug end, and then plug in.

SUNDERLAND.

L. GIBSON.

A six-sided prism replacing the intermittent is unsuitable for a projector for the overriding reason that it gives only one obscuration per frame, whereas three are needed at 16 f.p.s. to eliminate flicker. Secondly, the optical and mechanical requirements—if a really crisp and steady picture is to be obtained—are such that the cost would be prohibitive. The principle works with viewers only because, with these, standards of quality are not critical. But our correspondent's method of wiring a dimmer does work. It is neat and safe.

Tape Sync.

SYNCHRONOUS MOTOR?

Sir,—Many complicated systems have been suggested for attaining sync. with tape recorder and projector, yet no one has suggested the following:

Why not fit the projector with an AC synchronous motor suitably wound to give the projection speed desired? A common switch could be used to start both projector and recorder at the same instant; surely they could not easily get out of phase? I feel that striped film is too slow for good quality with music, but that sound will become increasingly important in amateur films.

SWINDON.

C. F. R. SIMPSON.

An interesting suggestion—indeed, there is now on the market a projector with an A.C. synchronised motor of the shaded pole type: the 8mm. G.B.-Bell and Howell 625. But the problem really still remains to be solved, for the hard fact is (and few writers on the subject seem to take it into account) that although both film and tape expand and contract quite considerably in varying atmospheric conditions, the film always passes at the exact speed of the sprockets, whereas the tape, which is friction-driven, varies according to tape length. So however perfectly projector sprocket and tape capstan are synchronised, they will not keep in step unless the atmospheric conditions are identical with those under which the tape was recorded.

FINDING THE PLACE

Sir,—Like Mr. Balmforth (Mar.), I had difficulty in finding the start of a piece of music on tape. My recorder is a Philips, a more advanced model of which—recently introduced—is fitted with a reset Veeder-type counter driven from the take-up spool. On a 600ft. (5in.) spool at 3½ in. per sec., this gives an accuracy of approximately 4 seconds of the desired spot at the most difficult point (full take-up spool), and a possible 1½ sec. error at the other end of the scale.

In my case I use a surplus reset counter and length of pedal cycle speedo inner cable with three layers removed to improve flexibility. As the counter indicates whole revolutions only, I am going to fit a decimal drum which will bring the accuracy down to .4 sec. in the worst case. If your correspondent is interested, I am prepared to select one of these surplus

counters for him, as they may not be obtainable in Huddersfield.

Some time ago I purchased a Eumig P8 projector on the strength of the A.C.W. test report and a short demonstration in a well lighted shop. Last night I had an opportunity of comparing it with a 500w. projector, both projectors being used side by side, with no film in the gate, on a 30in. white screen. The light from the Eumig was whiter and apparently brighter. If this can be so, why do most manufacturers stick to 500w. lamps which are relatively fragile and expensive (38s. 6d.) while the Eumig uses a 100 watt job (at 13s. 9d.) which looks robust enough to drop without damage?

Another point: both projectors have four feet, the front two adjustable. But surely three feet would be better—two adjustable independently at the front and one only at the back? After all, who uses a quadripod for a camera?

WALTON-ON-THAMES.

M. J. LEE.

DIFFERENT

Sir,—How about this idea of mine for tape sync? Both the reel spindles are suitably altered so that they can take two reels of 8mm. film, side by side—one the film spool and the other, obviously, the tape reel. But here's the difference: the tape is not the ordinary type. It is a length of old 8mm. film, no longer needed for projection, striped over the whole of the picture area, thereby giving a larger area of tape and hence a better voltage on the pick-up head (which with the ordinary stripe method is so small that background noise is considerable).

The two sprockets which take up the film are altered so that they have two parallel banks of teeth to admit the two 8mm. films in parallel. The record playback head is mounted on the projector in such a way that the striped film brushes past it before going to the top sprocket. A guide spindle may be installed to

guide the striped film correctly across the record/playback head. Both the films will, of course, return to their respective take-up spools, both being worked by the projector.

By this method, the magnetic film has to go along with the film at exactly the same speed as that at which the film is travelling. Tape slip, elongation, etc., which are so troublesome in the ordinary tape, are just not found here. There is the added advantage over ordinary striping that the stripe can be used for any film. The loop of magnetic film can easily be made to go around the lens, back to the second sprocket and on to the take-up spool; and the record/playback head can readily be wired to any recorder.

COIMBATORE, S. INDIA.

N. MURTHY.

Our correspondent's proposal is certainly sound technically, but it has two serious drawbacks: first, few of us would want to handle a pair of records which have to be started in synchronism, whatever constitutes the pair; and, second, quality will be poor unless you run at 7½ in. per sec., the approved tape speed; and if you do, you will use three times the film and have to run the intermittent at 48 f.p.s. Any compromise in speed drops frequency response, and away go the advantages you gain from wide track. It's a pity, for the idea is attractive!

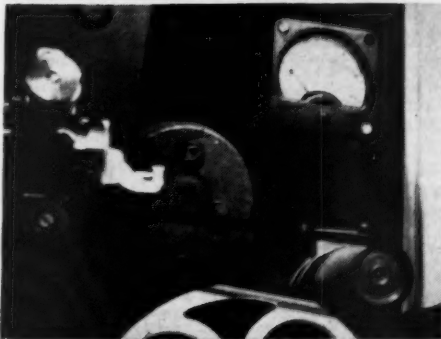
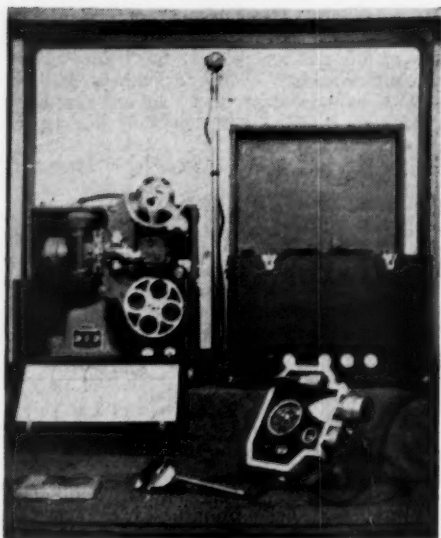
SEEN AT A GLANCE

Sir,—All of the tape sync. systems I have read about in *A.C.W.* have been cleverly thought out and some, indeed, are very ingenious, but I feel that most are a little beyond the not very technically-minded. After trying out various systems, some good, some elaborate, I have now devised a fairly simple one for giving adequate sync. for commentary, musical backgrounds and effects not demanding critical sync. This, I believe, is all that is required by the average amateur.

After I had parted with my 9.5mm. equipment for the sake of 8mm. colour, I found I could not reconcile myself to watching silent films, but it seemed hopeless to try to adapt my Bell & Howell 606 H—a magnificent machine—to any form of tape sync. since, being entirely gear-driven and totally enclosed, it was obvious that the manufacturers had not intended it to be tampered with.

So I procured a cycle-type dynamo, fixed a small pulley to it and attached another pulley to the bottom sprocket of the projector. The dynamo is then driven by a rubber belt from the projector. The amount of current the dynamo generates being entirely dependent on projector speed, the current is fed into a meter (see photograph) which registers it. Variations in speed are readily noticed and can be fairly accurately corrected.

With regard to recording, readers may be interested in the following tip. My recorder does not have a counter, so I used a cyclometer (7s. 6d.), fitted a pulley to it, and another to the recorder take-up spindle, to take a driving belt. The musical background is recorded and played back during the screening of the film. When the parts where I wish to add speech are reached, I jot down the number shown on the cyclometer. It is then an easy matter to wind



Sync. system and counting device for recorder devised by reader David Fyfe. Do you recognise the camera?

back the tape until the number is reached.

I have since added a few refinements to my equipment and now have complete control of the recorder from the projector. To anyone who fails to recognise the camera seen in the photograph, the explanation is that it is largely home-made—but that is another story.

EDINBURGH, 11.

DAVID A. FYFE.

NO TROUBLE AT ALL

Sir,—What's all this about tape-sync.? A friend and I recently ran a tape-recorded commentary, with music (and a lip-sync. at

one point) for a 20-minute film—without the recorder coupled to the projector, except for amplification through the projector. You may not believe it, but it kept in sync. for four performances. This is how it was done:

The projector, a Bell & Howell 301, was set up with the recorder (a Grundig TK 5) a little distance away. The film was laced with leader No. 5 in the gate and the tape set at a marked point on the recorder. As I watched, my friend started the projector and as soon as No. 3 passed the gate, he gave me a pre-arranged signal to start the projector. As you know, the TK 5 starter button is held back until you want to start the playback.

The film, 16mm. colour, was a record of the Venetian Fête held on the River Avon at Warwick last summer. The lip-sync. portion was part of the opening speech by Sir Anthony Eden. The mike attached to the recorder was about 10 feet from Sir Anthony, the reproduction being quite good. This film was our first joint effort at Warwick and we are really proud of the result.

WARWICK. H. FAIRBROTHER.

There is always a thrill of satisfaction in achieving sync. without mechanical coupling. The real trouble comes when it has to be attempted, by somebody unfamiliar with the film, on equipment different from that used by the producer. It was a trouble that plagued us no end during the Ten Best judging.

Artists and Showmen

PLEASING ONESELF

Sir,—In Newsreel (Mar.) you deplore my lack of foresight in making *Oodles of Doodles* and *Linden Lea* with existing commercial discs instead of using some of those specially made for dubbing on to film. May I point out that amateur film makers, by definition, make films for the love of it? They do it to please themselves, and I maintain that they should not inhibit themselves with "hopes of nation-wide distribution", for if they do so, they become as hidebound as the professionals who must cater to the widest possible public with the safest, most well-worn methods.

The amateur is free to experiment in ways which are not open to the professional (how often this is said and written, and how rarely it is done!), and he should not give up this creative freedom in the hopes of catching the eye of the large-scale distributors. If he does produce something of value and if it can receive a wider distribution than originally intended, more power to his elbow—but he must not forget that the best way to make something of value to other people is to start by making something which satisfies the creator.

I should also like to point out that, admirable as are the discs made for dubbing on to films, the compositions recorded are designed as background music. They have a vague emotional value but are sufficiently non-descript to be of general use for a wide range

of requirements, and consequently they are not the sort of works most likely to inspire someone who wishes to add a visual accompaniment to a composition of strong character. Of course, the ideal method would be to compose one's own score and do the whole thing oneself. I must start swotting up my harmony and counterpoint!

HAMPSTEAD.

S. WYNN JONES.

One sympathises with, and respects, our correspondent's point of view, but there is nothing in the canons of art which forbids an artist to be practical. From Shakespeare downwards the great creative artists have sought direct contact with public or patron. Indeed, had there been an Odeon as well as a Globe in Shakespeare's day, one can be sure that he would have had a keen eye on the distributive side. Artists cannot live for long in ivory towers.

TV NO BOGY

Sir,—“Double Run” comments on the TV “bogy”. Is he content to sit back and watch a speaker on TV held in M.S. or C.U. for five long minutes? Does he prefer the wishy-washy backgrounds, the endless sport and political discussions?

For my part, I become crosseyed or very sleepy. I like getting up to change reels during a show. I like to fiddle with the lens during projection and to shine my pencil torch over the whirring mechanism from time to time. There is something TV hasn't got and never will have—magic!

Thanks for a grand magazine.

HORLEY, SURREY.

R. PETERS.

ALL IN THE PRIZE LISTS

Sir,—I cannot let Peter Bowen's remarks, quoted by Denys Davis, go by without comment. To say that anything other than 16mm. is a waste of money shows a complete lack of knowledge of the possibilities of the other two gauges. All gauges have figured in the prize lists in the past and will in the future—and that, if nothing else, shows how far out Peter Bowen is in his statement.

The surprising thing is that Mr. Davis should support Mr. Bowen's statement. If he really feels that way, I suggest it is high time he brought himself up to date in the most popular of the two amateur gauges, i.e., 8mm. and 9.5mm.

EDINBURGH, 9.

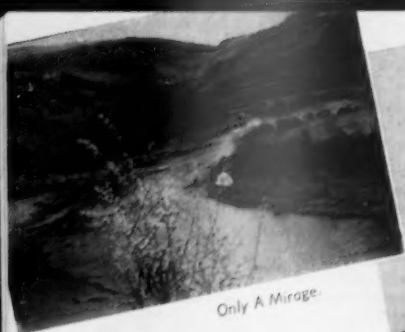
T. R. SANSOM.

SERVICE

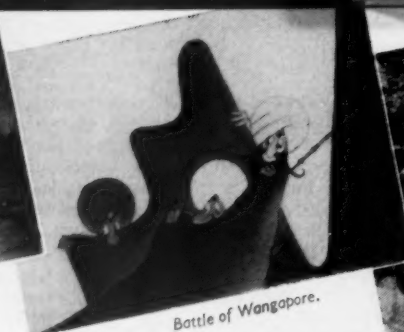
Sir,—I recently purchased two Bolex B8 cameras and two Eumig projectors, plus various other items and accessories, from Burlington Cameras Ltd. I should like it placed on record that the service and courtesy extended by this firm has been almost unique in my experience. I had no previous knowledge in the use of a camera and the assistants spent many hours of their valuable time over a period of days instructing me in the use of camera, projector, and the exposure meter. I felt obliged to write to you with regard to this matter since it is so rare in these days that one encounters such efficiency and courtesy.

HQVE.

H. SHERIDAN-TAYLOR.



Only A Mirage.



Battle of Wapongore.



Somehow.

8mm.

THERE IS NO WAR

by Cheam Cine Club

250ft., Gevaert, Kodak B-25, f/2.7, Sison meter, Kodak Special tripod, home-made titler, cork letters and hand-drawn titles, sound-on-disc.

They are a couple of typical East End street urchins, tough, insouciant and resourceful, throwing themselves with gay abandon into the gang warfare of the bombed sites, switching on expressions of extraordinary innocence as they steal apples from a market stall. Then something stops them in their tracks. They have seen a bearded man hurrying along with an attache case; he seems to be bent on some important mission.

The boys have recognised him and stealthily track him down to a rendezvous at the docks where he packs his case with high explosive. Excitement mounts as we realise that this is no longer a game but that the man with the beard is really a saboteur and that lives are in danger. The alarm is given and there is a manhunt which reaches its denouement on Tower Bridge. When it is all over, the boys sink back into the turbulent life of the London streets, and everything is just as it was before.

This Ealing-type thriller is distinguished by a plausible script, remarkably realistic backgrounds and confidently handled action scenes. The saboteur (presumably a Communist agent) is a stock figure right down to the beard but, as the story is told from the boys' point of view, this is unimportant. The boys themselves are well cast and give admirably aggressive performances. The intricacies of the plot are slightly bewildering at first but the explanation, when it comes, is quite convincing. The pace is brisk throughout and there are some nice incidental touches of observation and humour.



The Amateur

TEN BEST FILMS



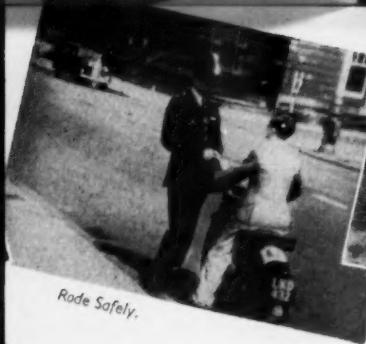
FOLLOW THROUGH

by E. H. Barton

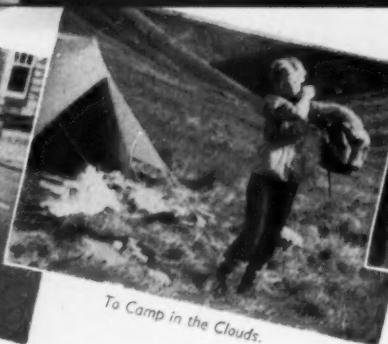
250ft., Kodachrome, G.B.-Bell & Howell Sportster, Weston meter, Linhof tripod, no titler used.

When a husband neglects his attractive young wife because he has a passion for golf and refuses to take any interest in the garden which she cultivates with such loving care, he must expect trouble. Nor is it altogether surprising when trouble arrives in the shape of an old flame with a brightly coloured sports car and a gleam of devotion in his eye. The day comes when he finds the inevitable note on the mantelpiece, "... so I have decided to leave you." But the situation takes an unexpected turn when the rivals discover that they are in love with the same game as well as the same woman.

Although the mood of this simple little domestic comedy is light as a feather, it has its roots in solid reality. The people are as true to life as our next door neighbours; their motives and actions are human and believable. Only once, when the wife threatens to leave home, is our credulity strained for a moment, but subsequent events quickly restore the balance. The film's weakness, despite some very pleasant colour photography, is on the technical side. Over indulgence in cross cutting has produced a rather jerky effect in the early sequences where the situation should have been developed more smoothly. There is compensation, however, in the likeable performances (particularly that of the wife) and in the general air of civilised good humour.



Rode Safely.



To Camp in the Clouds.



Doppelgänger.

Cine World FILMS OF 1955



A VOW TO ETERNITY

by Frank Debono

520ft., Kodachrome, Nizo S2T, Weston meter, Susis tripod, no titler used, titles hand-painted.

Under the blue skies of Malta, Maria and Gianni have grown up together and almost as long as they can remember, they have been sweethearts. Now her dowry is complete, and the time has come when they can pledge their love for each other before the Madonna. Maria's mother is planning the wedding and the future happiness of the young couple seems assured but for one thing. Gianni, like his father before him, takes a great pride in his skill at making fireworks—and fireworks in Malta are not toys for children. Maria makes him promise to give up the dangerous pastime; he is taunted by his friends, becomes moody and bitter and finally falls victim to fatal rage.

By English standards, there is something inescapably funny about a conflict between love and a grown man's addiction to fireworks. Yet here is a film which takes this very situation and treats it as high tragedy. That it succeeds, nevertheless, in moving us is a measure of its excellence. The pace of the opening sequences is ponderously slow and there is an unnecessarily long flash-back to sketch in the childhood of the young lovers. But as the story unfolds, our sympathies become more and more engaged.

So vivid is the atmosphere that by the time the powerful climax is reached, we are completely

absorbed by this picture of a simple and devout people. As cameraman, Frank Debono has composed his shots beautifully and made admirable use of colour; as writer and director, he combines sincerity with a fine dramatic sense and a firm grasp of character. He has been well served by his cast, notably the young man who plays Gianni with just the right mixture of charm and petulance that is needed to bring complete conviction to the tragic ending.

9.5 mm.

WHAT IS A BOY?

by A. W. Merrick

600ft., Gevaert Micropan and Pathe SS, Dekka 104, Avu high-light meter, home-made tripod, Brun titler, titles stencilled with Econasign stencils.

Between the baby and the adolescent, there is a delightful creature called a boy. He likes water in its natural habitat but not in the bathroom. He has the energy of a pocket size atomic bomb and the shyness of a violet. Here is the essence of boyhood distilled in a string of nicely observed sequences linked together with sub-titles from the popular monologue.

This charming, if over-long film, has been built up from candid camera shots of a small boy and it is mainly his unselfconscious, uninhibited behaviour that gives it such warmth and appeal. No particular time sequence has been followed and there is no plot, but the material has been cleverly assembled so that each sequence illustrates a different facet of his character. The lines of the monologue serve as a useful continuity link and if their sentimentality is a trifle cloying at times, the freshness and zest of the visuals quickly provide an antidote.



So often in family films the 'acting' of the adults is an embarrassment, but here the mother gives a natural and discreet performance in support of the boy. Many shots would be better for trimming and the photographic quality is variable, but these are minor technical blemishes which cannot spoil the enjoyment of the film as a whole.

16mm.

TO CAMP IN THE CLOUDS

by John A. Greaves

500ft., Kodachrome, Bolex, Weston meter, Schienschky tripod, home-made titler, hand-written main title and Cinecraft felt sub-titles.

Amid the swirling clouds and magnificent scenery of the Argyll mountains, two young men and two girls climb and camp and cook their meals and climb on again, relishing the freedom of a week's holiday in the open air.

Here is a nearly perfect model of what a holiday film should be. It dispenses altogether with the prop of a fictional story and yet there is sufficient human interest and a thread of continuity strong enough to hold its breathtaking scenic shots together and give an impression of satisfying wholeness. The cutting has been cleverly calculated to give the impression that all four people are together, although one or another of them must always have been at the camera.

There are good detail shots to bring home the reality of life in the open, and there is plenty of variety, too, in the landscapes and in the ever changing pattern of cloud and sunshine. Photographically flawless, the film falls short only in that it does not tell us quite enough about the characters of the four campers and their relationship to each other.

RODE SAFELY

by E. Lambert

1,440ft., Ilford, Bolex, Weston meter, Bolex tripod, home-made titler and hand-written titles, sound-on-film.

Even a razor blade is a lethal weapon if you choose to use it as such—and that applies to a motor cycle, too. Here is the central message of this instructional documentary which tells the inexperienced rider what to do and what not to do in the interests of his own safety and that of other road users.

There is absolutely no nonsense about this film; it states its business briskly and then gets on with the job. Commentary and visuals alike are as unobtrusive and effective as a sledgehammer in the way they drive home point after point. Although



entirely subservient to the content, as it should be, the technique is slick and impressive. Most of the time, the camera is tracking at high speed behind one of the expert motor cyclists who serve as demonstrators, yet these shots are rock steady and the subject is always well centred. Some of the learner's faults are amusingly illustrated and there are some well staged crashes, while the commentator's voice strikes the right note of tough urgency. Although too long for general audiences, the film is admirably suited to its purpose.

ONLY A MIRAGE

by James B. Haynes, A.R.P.S.

800ft., Kodachrome, Bolex, Weston Master meter, unknown make of tripod, home-made titler, hand-written titles, sound-on-tape.

Leaves touched with brown stir in the wind, and their reflections tremble on the surface of the lake. A spider captures a fly in its web, minnows dart among the water weeds and mists rise from the early morning fields. These are a few of the countless fragments that make up this composite picture of the Irish countryside in autumn.

Pictorially, this must be one of the finest—if not the finest—amateur films ever made. The grandeur of the landscapes is matched by a loving observation of detail and a keen appreciation of colours and textures. Every shot has been composed with skill allied to painstaking care and affection. Unfortunately, however, the producer has not exercised enough self-discipline to impose a firm shape on his material. He wanders, digresses and repeats himself, so that one cannot help thinking that the film would have been better had it been little more than half its present length.

Nevertheless, even as it stands, it has the power to hold one continuously spellbound, and the superb visuals are excellently supported by a well chosen musical accompaniment and by snatches of poetry and prose, spoken in a soft Irish voice by the producer's daughter.





THE BATTLE OF WANGAPORE

by the Grasshopper Group

309ft., Kodachrome, Agfa (adapted), sound-on-film.

In one of those clubs where elderly military gentlemen rake up the glories of the past, a moustached veteran recalls the fabulous battle of Wangapore. As his fruity voice booms away on the sound-track, we are transported to the North West Frontier of India at a time when the white man's burden was proving particularly burdensome. The heroic action is fought out once more, until the smoke from the last gunshot fades away and we are back in the club room with the narrator and his memories.

In *The History of Walton*, John Daborn sets an extraordinarily high standard for himself and for any other amateur who would attempt to produce an animated cartoon. If his new film falls below that standard, it is nevertheless an outstanding technical and artistic achievement. Intrinsically, the subject has more entertainment value and a wider appeal than *Walton*, but it does not seem to have stimulated the producer's imagination to the same extent.

The idea of burlesquing Kipling's India is a good one; the drawings are wittily stylised and the plot is embroidered with plenty of amusing gags, although there is perhaps rather too much reliance on explosions. Apart from the spoken narrative, which is rather difficult to follow at times, the film's main faults are that it tries to encompass too many incidents in too short a time and does not concentrate enough on its main characters. Yet, when all is said, here is a production which stands up well to comparison with the best professional work of its kind.

DOPPELGANGER

by Solo Films

700ft., Kodak Super XX negative, Cine Kodak Special, Weston meter, A.C.T. tripod, hand-written titles by Solo Cine, sound-on-disc.

The young man hurries to catch the train to Stavely. It is the first stage of a fantastic journey



to keep a rendezvous with his other self ("the Germans call him Doppelganger"). The pursuit takes him through rocky landscapes, across a lake to a wood, where he finally learns the truth of the cryptic message: "I will meet you on the line at Stavely."

A genuine air of mystery and suspense distinguishes this fantasy and helps to breathe new life into an old theme. Philip Jenkinson, who plays the central character as well as directing, gives an extremely effective performance. The serious and ingenious manner in which he accepts the strange messages from *Doppelganger* persuade us also to take them at their face value. The weird drama is played out against natural surroundings and it is a tribute to the skill of director and cameraman that they never appear merely mundane but are invested at times with an atmosphere of foreboding. The girl who shares the young man's adventures is attractive without contributing anything very positive in the way of acting. Good photography and cutting give a nice smooth finish to the production.

SOMEHOW

by Alister Fearn and Hugh Brown (Weald Films)

514ft., Kodachrome Bolex Weston meter, Excelsior-Simpella tripod, home-made titler, hand-written main title and sub-titles set in type, sound-on-tape.

Riding lessons are all very well but what Karen really wants is a pony of her own, and she is determined to get one—somehow. At first it all seems surprisingly easy. She finds a pony tethered in a stable and is just making friends with it when along comes a picturesque-looking bearded individual who offers it to her in exchange for her savings, her wrist watch and various odd trinkets. Soon she is galloping across the countryside without a care in the world, but her triumph is short lived. A man and woman step out of a car and stop her on the road. The pony belongs to them and it will take a lot of hard riding to prove her innocence and bring the real thief to justice.

As every Western fan knows, the horse is the most cinematic creature on earth—a fact which has been ably exploited by the makers of this flimsy piece of make-believe. If the story never carries much conviction, it is never less than easy on the eye. The action goes at a spanking pace and it is set against some very attractive stretches of the Kentish countryside. Conversations are inclined to go on too long, but there is some shrewd type casting and the girl, in particular, is as much at home in her part as she is in the saddle.

Photographs on these pages are frame enlargements. Top row, l. to r.: *Rode Safely*, *The Battle of Wangapore*, *Somehow*. Bottom row: *To Camp in the Clouds*, *Only a Mirage*, *Doppelganger*.



These Films Made the Grade

in the A.C.W. Ten Best Films of 1955 Competition and earned for their producers the leader illustrated.

KEY

d=disc; K=Kodachrome; s=stripe; s.o.f.=sound on film; t=tape.

the West by Sydney A. Shaw (150ft.); *Springfield City Outlaws* by Harold Hamer Voss (450ft.); *The Last Shot* by William J. McLaughlin (150ft.).

FOUR STAR AWARDS

8mm.

A Visit From Aunt Doris by J. A. Griffiths (100ft., d); *And the Horse Told Me* by Albert E. Duff (100ft., K.); *Fire* by P. E. Murray (125ft., wire); *The Lady of Shalott* by Michael G. Payne (275ft., K., t); *The Manly Heart* by J. A. Griffiths (120ft., d); *Winter Sunshine* by D. Benn (240ft., K.).

9.5mm.

Spring in the Air by John W. Spooner (550ft.); *The Captives (Les Prisonniers)* by Kevin Brownlow (730ft.); *Twin Trouble* by Victor Lungaro and John C. Pollacco (800ft.).

16mm.

A Hit and a Miss by T. H. Thoms (325ft., K.); *A Kill is Ordered* by Adam H. Malcolm (400ft., K.); *Cornish Crafts* by Sydney Thomas Stevens (900ft., K., s); *High Spirits* by Missenden Abbey Students (270ft., s); *Holiday for a Hundred* by Philip Grosset (450ft.); *Just the Ticket* by Ashford Assoc. F.U. (430ft.); *Little Sister* by P. N. Johnson (380ft.).

Man's Desiring by John R. Mitchell (550ft., d); *Our Day* by Cornwell Modern School for Boys (550ft., s); *Our Good Neighbours* by Bristol A.C.S. (1,200ft., s.o.f.); *Route d'Hiver* by E. Lambert (1,300ft., s.o.f.); *The Bird Book* by Bristol A.C.S. (430ft.); *The Root of All Evil* by Planet F.S. (250ft.); *Tyne Journey* by P. R. Wallace (625ft., K., t).

THREE STAR AWARDS

8mm.

Boy in a Boat by P. D. Ashton (125ft., K., t); *Caravan Holiday* by Norman E. Hasluck (200ft., K., t); *Clinical Case History* by Dr. J. R. Reznick (150ft., K., d); *Cornish Picnic* by R. R. S. White (150ft., K.); *Day of Rest* by J. Norman Jones (100ft.); *Gin and French* by Shocking Films (150ft., t); *Hamshire's Holiday Isle* by David D. Benn (250ft., K.).

Happy Haunting Ground by R. A. Copley (225ft., K.); *Nursery Nurse* by Walter M. Garton (100ft., K.); *Pride and Spleen* by J. L. Fuller (50ft., K. and Agfacolor); *Repeat Performance* by Jack Ranson (240ft.); *The Exclusive Model* by J. W. Thrusell (180ft.); *The Fair* by P. D. Ashton (125ft., K., d).

9.5mm.

Down Lambeth Way by Reg. Ryan (180ft.); *Night of Surprises* by N. Huckle (320ft.); *The Golfer* by Good Companions Club (460ft., d).

16mm.

A Light Affair by Victor Passfield (350ft., t); *A Peach Tree Grows* by Norman C. Ashton (550ft., K.); *A*

Visit to Gozo by Major G. Strickland (550ft., K., t); *A White Wedding* by Mrs. O. Ralston (250ft.); *According to Hoyle* by Auckland A.C.L. (400ft.); *As Shadows Go* by A. G. Morris (440ft., K.); *Edinburgh* by T. B. Sansom (500ft.); *Following the Wild Deer* by John A. B. Woods (100ft., K.); *From Far* by John Lingwood (400ft., d).

Hillside Heritage by John C. Minson (1,100ft., t); *Late for Work* by J. P. Lauder and F. S. Yates (370ft., s); *Little Red Riding Hood* by Viking Film Unit (600ft., K., s.o.f.); *Margaretta* by John C. Minson (700ft., t); *Paint Pot* by Nat Crosby (75ft., d); *Sam's Night Out* by Newcastle A.C.A. (800ft., s.o.f.); *Stockholm* by T. Leslie Charnock (300ft., K.).

Tell Tale Time by Centre Film Unit (331ft.); *The Enchanted Lake* by James Wood (325ft., K.); *The Flowering Stone* by John L. Peterson (300ft., K., t); *The Mysterious Moon* by Fifty-Five Group (180ft., K., d); *The Tell-Tale Heart* by C. R. Gilling (400ft., t); *Up the Gardener Path* by Richard C. Pike (170ft., s.o.f.); *Ut Proficis* by Abingdon School P.S. (493ft., t).

TWO STAR AWARDS

8mm.

A Letter from Southbourne by Leslie W. Upton (110ft., K.); *Dad's Film* by J. W. Thrusell (160ft.); *Eternally Yours* by William S. Bavin (140ft., t); *Fishing Panorama* by Marcel I. Bianchi and Edwin Galea (200ft., K.); *Guess What?* by New Age Films (150ft., t); *Summer Days* by S. W. King (100ft., K.); *The Best in the Air* by Ian C. Morton (80ft., K., t); *Winter's Work* by Frank Bullock (120ft.).

9.5mm.

Christmas Crackers by Terence J. Burchell (170ft.); *End of The Road* by Horley C.C. (400ft.); *Gateway of*



Members of Bristol A.C.S. dispassionately discuss the judges' rating of the Society's entry. Each of their films—two club productions and one by a member—so narrowly missed an 'Oscar' (all rated four stars) as to make their nevertheless impressive success as ashes. A true hard luck story, indeed!

16mm.

By Sea and Moor, at Marske by Ronald English (370ft., K., s); *Catch of the Season* by R. G. Hamilton (236ft.); *Feather Christmas* by T. H. Thoms (350ft., K.); *From Little Acorns Grow* by T. H. Thoms (250ft., K.); *Future Imperfect* by 88 Film Group (650ft., t); *Harbourside* by Southwick Players (450ft., d); *How Battles Begin* by Stanley Jepson (376ft., K., t).

In Search of the Sun by T. Leslie Charnock (900ft., K.); *Norway Calling* by A. T. Forman (600ft., K.); *The Brook* by H. D. Holden (95ft.); *The Emerald Isle* by A. V. Oglesby (800ft., K.); *The Gentlemen Go By* by Dover Film Society (700ft., t); *Visit to Luxembourg* by Richard Hodkin (160ft., K., t); *What a Sell* by W. H. Heyer (200ft., d); *Untitled* film by D. C. Williamson (100ft.); *Hospital Service* by Pontefract A.C.S. (800ft.).

ONE STAR AWARDS

8mm.

Accidental Death by Coventry Film Production Unit (120ft.); *Bob Lost* by W. Kenton (K.); *Bude in Springtime* by Barry E. Cresswell (160ft., K.); *Holiday in Scotland* by H. T. Raggett (125ft., K., t); *Honest Paul* by Kenneth J. McManus (140ft., K.); *Kaleidoscope* by Frank Redman (70ft., K.).

Scruffy on Holiday by E. H. Butler (100ft., K.); *Smokeless Scent* by Charles James Lusty (150ft., K., d); *So This is Switzerland* by H. T. Raggett (200ft., K., t); *The Goodwill Tree* by R. Ian Golding (135ft., K., t); *We in Dreams* by J. D. L. Emerson (350ft., K., t).

9.5mm.

Housewife's Choice by H. S. Webb (250ft.); *Table Top* by Geoff. J. Langford (100ft.); *Wonders of Ancient Egypt* by Fifty-Five Group (110ft., b and w and Ferrania).

16mm.

China Clay by C. W. J. Watts (160ft., K.); *Edinburgh State Visit, 1953* by Brian P. Wimpenny (200ft.); *Father Has A Baby* by Harry Birrell (800ft., s.o.f.); *Film Appreciation* by R. G. Hamilton (200ft.); *His Turn* by Teddy Lera and P. N. Johnson (85ft.); *Just Leave Them To Me* by F. E. Groom (290ft., K.); *Le Petit Chapeau* by Mrs. Frances M. Webb (425ft.).

Maniac At Large by Mrs. R. A. M. Howe (100ft.); *Mixed Grill* by Newera A.F.U. (350ft.); *The Annual Outing* by Brian P. Wimpenny (120ft., K.); *The Four Seasons* by Walter Fradley (250ft., K.); *The Path* by G. Alexander Howe (200ft.); *What's Cooking* by Rye County Secondary School (200ft.); *What Maidens Loh* by Kingsway F.U. (350ft.).

This Continuity Business

By DOUBLE RUN

Last month I said something about editing. One of the editor's main jobs is to preserve continuity. There are several kinds of continuity. Let us first consider continuity of action. If at the end of one shot, a person is shown opening a door, he must be still opening it if he is seen at the beginning of the next shot. If the join is to be a perfectly smooth one, there must be neither over-lap nor jump in his action. The beginning of the second

and dogs) are sometimes used in professional films for just this purpose.

A man who wears a tie in one shot must not be shown in an open necked shirt in the next. If a mistake of this kind has been made, the editor should try to arrange for the faulty shot to be retaken or omitted. If this is not possible, he must find some way of distracting the audience's attention. In one of my films, I showed an umpire carrying his cap in one shot but wearing it in the next. So I spliced a shot of a spectator between the two. This gave the umpire time to put on his cap and the audience did not notice the jump.

If a man walks out of the right of the picture in one shot, he should enter from the left in the next. Show him entering from the right, and it will appear as though he has suddenly changed direction, and this confuses the audience. Similarly, if he walks out of the top of the frame in one shot, he should be shown walking in from the bottom in the next.

Shots of a procession filmed from one side of the road should not be inter-cut with shots of it taken from the other side, or those taking part will appear to be continually doubling back on their tracks. One way to avoid giving this impression is to splice in a shot or two of the procession moving directly to or from the camera, to prepare the audience for the change of direction.

Even Density

All shots in a sequence (especially in a story film) should be of similar density. Do not join very dark shots to very light ones. If possible, group each together and bridge the gap between them with some shots of medium density. Similarly, do not join shots taken on a dull day to those taken on a bright day. I recently had to do so, and the jump was most unpleasant until I found a close-up, taken in less extreme weather, with which to bridge the gap.

Let me finish by repeating the familiar advice: any editor can throw away bad material, but it is only the good editor who will throw away good stuff. It does not matter how much trouble a shot was to take, or how well it has come out, unless it is really relevant to your theme it should come out. Of course, there is no need to scrap the shots you remove. Plan other films in which you can use them to better advantage.

I try to be fairly ruthless in my editing. Ask my family! They swear I always take out the best bits—but, really, they don't know what they are being spared!

PORTRAIT GALLERY

A collection of close-ups to which you are invited to contribute.



No. 3. Frame enlargement from *The Bird Book* (1955 Ten Best 4 Star), one of the amateur films now available on 8mm. and 16mm. from the Wallace Heaton Library. The boy is acting, but he is thinking of what he is saying, not of the camera. Remember: the closer the camera, the more appealing the shot.

shot should match (or, to be more exact, should be an advance of just one frame on) the end of the first one.

An efficient cameraman will probably allow a slight over-lap to give the editor some choice as to where to make his cut. For example, the editor might be left free to choose whether to cut just before the door is opened or as it is being opened. The latter would probably make the smoother join because if you "cut on action", the movement tends to divert the eye from the sudden change of camera position.

If the cameraman has slipped up and the person is shown about to open the door in one shot and is half-way through it in the next, the editor has to find some way of bridging the gap. He needs to find some relevant shot that he can splice in between the other two. Perhaps he has an over-long close-up of another person in the same room. If so, he might be able to cut off a bit of it and use it here. But he can only do this if the close-up really is relevant. Shots of animals (e.g., cats

Points About Panning

I am taken to task by Mr. D. B. Russell of Alloa who writes: "I am greatly disturbed by the thought of poor Mr. C. C. Chambers of Grantham (Feb. issue) being, at this early stage, allowed to believe that he must never pan again. I, too, took the plunge last summer and . . . after considerable study of A.C.W. back numbers, decided to invest in a new Eumig C3, complete with ever-ready case.

"I was a complete novice but I took £10 worth of Kodachrome with me and shot the lot (at "B" on the camera). I was quite pleasantly surprised at the good results I got. Of approx. 350ft. returned processed to me, only about 10ft. was a bit dark but quite usable . . . I had no tripod and all I had been told by my dealer was to shoot as if with a rifle, elbows dug into the chest, scarcely breathing, and moving the camera very slowly. . . .

"Please do not let Mr. Chambers be denied one of a cine owner's greatest pleasures—panning—especially when he has such a splendid camera. My rule has been: make a trial pan first, counting all the time. This gives a rough idea of how much film you will use, and where the shot will start and finish. Then shoot another quick pan, pointing the camera slightly downwards to get a more correct reading and mentally note where the built-in meter needle is in relation to certain areas. Then pan, with camera running, the first shot at half the speed of the first trial run. In other words, I double the seconds to reach a certain spot. It sounds a bit com-

plicated but it's very easy and, what is more, it gets results.

"I cannot agree with what you said about scenic views being meaningless and spoiling the film. I am sure most people agree that there is great beauty in God's natural world and when that beauty is shown in colour, it cannot do other than give pleasure, especially when the scene before one is continually changing, as in a good pan.

You Know What?

"If I had not taken some scenic views I may as well have shot my friends and myself in my own back garden, and after all, what does a normal person do on arriving at a strange town, hill top or shore? He will invariably pause to look slowly about him . . . I am off to France this year. I have a tripod with tilt head and hope to take about 700ft. of film, and you know what? Bags of panning!"

I wish Mr. Russell every success, but the fact remains that four out of every five beginner's films I see are marred—and sometimes quite spoilt—by pointless panning. When we look at the view before us, we do not slowly turn our heads from side to side as Mr. Russell suggests. We get a general impression of the whole scene, then look more closely at any part that attracts our attention.

In other words, we jump from a L.S. to a series of M.S. or C.U.s. And a C.U. of, say, a rose will bring home the beauty of the natural world much more effectively than most long shots. Of course, scenic views need not necessarily be meaningless—it is just that they very often are! Perhaps you will prove your point by letting me see one of your films, Mr. Russell?

8mm. Copies of 16mm. Amateur Films

As I expect you have noticed, Wallace Heaton are adding a number of interesting amateur films to their library. Although these were originally filmed on 16mm., 8mm. copies are also being made available. I have been sent the first four 8mm. prints, and offer the following brief comments on them.

Two's Company is the short pixilated black and white comedy by the Grasshopper Group that was, in my opinion, one of the best of the Ten Best of 1953. The photographic quality of the original was perhaps not its strongest point and, considering this, the 8mm. copying has been quite successful. I recommend the film to anyone interested in seeing the peculiar effects that can be achieved by single frame exposures. There is no doubt that, with an appropriate musical accompaniment, most audiences will find it very amusing, although its content is very slight.

You Call Yourself Scouts is another black and white Ten Best winner. The photographic

quality of the original was most consistent, but some of the shots in the 8mm. print have come out too dark. Still, they are all very sharp. This is a straightforward boys' adventure story and a smooth production. Bristol A.C.S. do not seem to have troubled themselves very much about characterisation, but children will noisily appreciate the hosepipe, the bucket of water and the fall into the river, all experienced by the luckless "thief".

The Bird Book is another Bristol A.C.S. film, this time featuring younger children: a Cub and his friend, both of whom give attractive performances. This film was made a year after *You Call Yourself Scouts* and affords an interesting comparison with it. Notice how the talking of the earlier film has been almost entirely omitted, and how the three sequences of the first film are replaced by continuous action in the second. A more determined attempt is made at characterisation: the Cub emerges as a very real person, even if the more ambitious portrayal of his friend does not quite come off.

Technically, this film is inferior to *You Call*

Yourselves Scouts but I certainly prefer it. It is a pity that the 8mm. copy is too light and a little fuzzy. It does not reflect the quality of the original but, even so, it is well worth seeing. It is an excellent choice for children.

The Narrow Boats by James Wood, a Ten Best winner of 1954, is the only film of the four in colour. Definition is very sharp and the film can be recommended, although some of the shots tend to be a little dark. Apart from the opening and closing shots, which I could well do without, I found this a restful and pleasing record of a leisurely holiday by barge. It will enliven any programme of personal holiday films.

If you have not seen any of these films, do take this chance of repairing the omission—and let me know what you think of them. Those that do not teach you what to do, will teach you what not to do, and all of them are

of interest. Incidentally, my dealer tells me that there has been a marked improvement of late in the quality of 8mm. package films. He showed me an extract from one of the latest Movie Paks which certainly bore out his point.

Would You Believe It!

I award first prize for audacity to the 8mm. filmer who not only took his camera (a Eumig C3) into a London theatre and filmed part of the performance, from his seat in the stalls, but took in his portable tape recorder, too, and recorded the appropriate songs and dialogue! Highly illegal, of course.

A local dealer was showing a 16mm. sound copy of the Ten Best winner, *Coming Shortly* to one of his customers. The customer was clearly impressed. As he left, he said, in all seriousness: "You'll let me know when you get a copy of the actual film, won't you?"

The 9.5 mm. REEL

They All Want Anamorphic Lenses

Says CENTRE SPROCKET

Some while ago, in the course of a talk with a representative of a well-known cine firm, I suggested several things, unobtainable then, in which amateurs would be interested. One was a cheap and simple anamorphic attachment to enable CinemaScope type films to be made and shown in the home.

The representative's attitude was rather interesting. He appeared to be politely amused, as though I had asked for something of no practical value or interest to anyone but myself. According to him, there was virtually no demand for such things and, anyway, the technical standard of the majority of the films his firm received for processing showed that most people would do well to concentrate on improving their camera work before embarking on widescreen filming.

This may be so, but I don't think it really alters the case. To improve the technical quality of your filming is one thing. To get fun out of your hobby is another, and there are many amateurs who enjoy experimenting with new ideas more than the achievement of technical perfection. Under the conditions of



They had only one photoflood for all the interior shots—and they took it outside, too. Yet *The Captives* (1955 Ten Best 4 Star) 9.5mm., was lit, photographed and cut with quite remarkable artistry. The producer, Kevin Brownlow (he took 3½ years over the film) is seen at the camera, while a helper produces 'rain' from a watering can.

the average home show, technical perfection is less important than entertainment value, and widescreen filming opens up many new channels for the imaginative film maker.

I believe that there is a genuine and growing interest among amateurs in the new cinema techniques and now that CinemaScope films have become so common in the professional cinema, there must be many who would like to try their hand at widescreen filming by a similar method. The number of articles that have appeared in *A.C.W.* should indicate to the manufacturers that there is more than just a passing interest, but if further proof be needed, they should take a glance at the letters I get from readers.

During the past twelve months I have received a good fifty requests for information on anamorphic attachments. None of the many cine subjects about which readers write me has elicited half as many enquiries. Are such attachments available? If so, where and how much? If not, how can you make one?

I made my first experiments in this type of filming with a crude lash-up consisting of nothing more than a couple of old, chipped ex-Govt. prisms. The results were surprisingly good. Nobody in his right senses could have called them technically perfect, but they were quite adequate for the average home film show. Since then, I have improved my attachment by using better prisms and allowing for colour correction. The quality of the picture leaves little to be desired and my most expensive attachment cost me no more than 30s.

Swamped With Requests

As if to back up my own experiences, one of the large London photographic dealers asked their optical department if they could produce an anamorphic lens for amateur use. The opticians were of the opinion that the demand would be so small that the lens would be too costly and its production not worth considering. So an advertisement was inserted in various magazines asking all who were interested to contact the firm for details.

From the moment it appeared, they were swamped with requests for information, and the phone was ringing all day long. After such a demonstration, surely nobody is going to suggest that there would be no demand for such an attachment?

But I do hope that if the firm does go into production, they will make the lens cheap enough for the average amateur's purse. A high quality lens will no doubt cost around £40—£50 but, providing you are willing to sacrifice a little quality, I can see no reason why a simple prism type attachment, similar to the one I use, could not be made for £5 or less.

Neat Splicing

Reader D. B. Allen, of St. Ives, wrote in answer to the appeal for successful methods of splicing and sent some samples which are among the neatest 9.5mm. splices I've seen. I think a lot of the trouble many people have with their splices is due to insufficient care being taken. Mr. Allen's method is very thorough and meticulous. If your splices refuse to stick, I commend his technique to you.

Use a small brush with the bristles trimmed "spear" shape. This can be done by spreading the bristles between finger and thumb and cutting them to shape with a small pair of nail scissors.

Trim the ends of the film and scrape the emulsion, being careful to remove all shavings

from the splicing area. It is better to trim the film *before* splicing rather than *during* splicing, as many splicers are designed to do.

Take the brush, dip in the cement and wipe off excess cement on the neck of the bottle. Paint along each edge of the trimmed films, then over the scraped area and lastly round the sprocket hole.

Gently close the splicer and apply firm pressure. If the splicer is closed with a snap, you may find the cement splashes out on to adjacent frames, making rather a messy job.

With this method you should be able to make splices that last as long as the film does. Mr. Allen says he has tried all ways to ensure getting the right amount of cement, but finds that only with his specially trimmed brush can he observe the precepts laid down by the well known advertisement: "Not too little—Not too much".

* * *

When you ask for information from someone who sells cine apparatus, you expect him to know what he is talking about. I was shaken rather badly by an assistant in one of the large London cine shops who insisted that a half metre supplementary lens fitted to a fixed focus camera would give sharp focus at *six inches*. Naturally, I argued the point, but he seemed quite convinced that he was correct.

Reader A. J. Popham, of Edmonton, seems to have come across another singularly misinformed gentleman, for he says that he was told that an Ace projector was "no good for Kodachrome". According to his informant, much more light is needed to project colour than black and white. This may be due to old-fashioned thinking for, in the days of 9.5mm. Dufaycolor, it was so. With Dufaycolor, a large proportion of the light is blocked out to give the correct colour. But Kodachrome works on a different principle altogether, and modern colour films in general need no more light for projection than a black and white film.

But I must add, in all fairness, that I do not consider the Ace an ideal projector for Kodachrome. Colour film is expensive enough, especially in 9.5mm., to warrant the use of the best projector you can afford.

* * *

Thomas W. Crane, of Romford, thinks that mention should be made in this column of the Patheoscope Vox projector. He owns two, which he uses regularly for shows, and says he cannot remember ever tearing a sprocket hole on either of them.

I have heard a lot of praise of these pre-war 9.5mm. sound machines from many proud owners and, as Mr. Crane remarks, they appear to be everlasting. In fact, many nine-fivers consider their performance superior to that of some of the post-war 9.5mm. sound projectors.

Buildings Play Star Role

AT YOUR CINEMA

By DEREK HILL

The best film of the month is now the most elusive to find. Orson Welles's *Othello*, presented five years after it was made in a ratio for which it was never designed, ran less than a week. It provoked the most barbaric onslaught from the Press that any film has suffered in years, though the handful of critics who defended it used their warmest superlatives.

The controversy is easy enough to understand. Welles makes no concessions to his audience. He has whittled down Shakespeare's original till only the framework remains, and has conceived his film afresh in genuinely cinematic terms.

This is the essential difference between Welles's and Olivier's approach to Shakespeare. *Richard III* is a more complete success than *Othello*; but it has nothing of the dynamic excitement which distinguishes Welles's production. The former is a brilliant adaptation from the theatre; the latter is an original creation for the cinema.

Infernal Choir

Before the credit titles of *Othello* we see long lines of monks bearing the bodies of Desdemona and Othello. Iago is hauled high above in a cage, to be eaten alive by the circling vultures. The angles and compositions, the silhouette effects and the use of an infernal rather than a celestial choir recall the Eisenstein of *Alexander Nevsky* and *Ivan the Terrible*.

Then we are flung into the film with the same frenzied flurry that animated *Confidential Report*. Here, though, the theme is worthy of the breathless camera movements, the rapid cutting effects which pile impression upon impression and the compositions which even the vile mutilation of widescreen projection cannot quite ruin.

The introduction of the first front view of Othello—nobly played by Welles himself—is magnificent. On the last word of "to marry that" he steps silently into the frame, his face black against a white wall. The impact of this close-up, accentuated by the almost spat-out "that", is extraordinary.



A striking composition from *Othello*, an original creation for the cinema.

At moments the furious pace of the film relaxes to allow a vital passage of dialogue to make its full effect. The duologue between Othello and Iago on the battlements above the sea wall, for instance, begins with an enormously long tracking two-shot of the men as they stride past the cannons.

But the conclusion of the scene is treated in a revolutionary manner. The two men pause at the end of the battlements. As they continue talking, a series of what seem like scores of different angles hurtle on to the screen. Distant shot succeeds big close-up; high angle shot follows medium shot. Almost every word of the dialogue—which continues uninterrupted on the sound track—is accompanied by a fresh angle on the speakers.

This is no mere display of camera trickery, as so many reviews have suggested. The effect of the continually shifting viewpoint is to accentuate the entwining threads of Iago's fiendish cobweb. Welles uses the arches, pillars, lattices, ceilings and alleyways of his perfectly chosen locations in a similar manner. I doubt whether architecture has ever played such a major role in any film before.

Welles's uninhibited treatment has infuriated



Continually changing settings play a vital part, but wide screen does not help the 3-year-old *Othello*

those critics who regard each fresh Shakespeare film only as a new edition of the text. Indeed, one critic has insisted that Welles can now be dismissed completely as he has had the effrontery to interpolate an "O" into the "Tis the cause," speech!

Nor can they forgive his unconventional attitude towards the settings. When the costumes needed for Roderigo's attempt on Cassio didn't arrive in time for shooting, Welles bought a few dozen towels and set the scene in a bath-house! The steamy sequence that results is a thundering success, perhaps the



Scenes from *A Town Like Alice*. Note back projection in the one featuring Virginia McKenna and Edwina Carroll.

most exciting thing in the whole of this inspired work.

Of course, this *Othello* has its infuriating moments. Without any, it would hardly be a Welles production. Most disturbing of all is the poor technical quality of the sound track. Much of the dialogue is deliberately half overheard in odd snatches, blown away by sudden gusts and lost among strange echoes and cries. But unluckily even that which remains is often muffled.

The performances are on a remarkably high level, particularly Michael MacLiamoire's Iago. So, too, is the camerawork (by five cameramen), the cutting (by three editors), and the music (by two composers). Just for the record, there were also five associate producers.

But Welles never lets us forget that there was only one director.

You'll have to search to find *Othello*. Cut down, sliced off and overdue, it has been denied a general release. But it can be shown at independent cinemas all over the country. Persuade your local manager to book it. You'll find the film more than repays the effort, for it contains triumphant proof of the inexhaustible potentialities of the cinema.

Anything for a Laugh

Apart from *Othello*, the past four weeks have provided little of real interest. *Who Done It?*, Michael Relph and Basil Dearden's Ealing comedy, has the advantage of a script by T. E. B. Clarke, who wrote *Passport to Pimlico* and *The Lavender Hill Mob*. This is probably his least successful script yet, but it is still so superior to most British attempts at comedy writing that it seems uproarious by comparison with, say, the Norman Wisdom vehicles.

Who Done It? is clearly intended to launch Benny Hill on a film career as *Trouble in Store* launched Norman Wisdom. It is a far funnier film, though it is sad to have to report that even Clarke now seems to have succumbed to the temptation to drag in anything for a laugh.

While Benny Hill and Belinda Lee are arguing in a café, a woman at their table joins in the conversation. She has nothing to do with the rest of the film, and we never see her again. The only reason for her appearance is to get a cheap laugh in an otherwise straight scene. Nowadays every sequence in a British comedy must have its gag, no matter how tenuous its connection with the situation.

Moral for the Amateur

The result is that every character seems a clown, and any semblance to reality vanishes. The strength of such comedies as *Passport to Pimlico* and *The Lavender Hill Mob* was in the reactions and behaviour of ordinary people in extraordinary situations.

There's an obvious moral here for amateur comedy film makers. Exploit the realism of your locations and the everyday appearance of your cast. Funny clothes and make-up have little connection with real screen comedy. It's the situations which should be funny—not the trimmings.

Realism is even less forgivably absent in Jack Lee's *A Town Like Alice*. This story of a party of British women forced to trek all over Malaya during the Japanese occupation never rises above the level of the novelette. The stock characters are paraded again—sickly mother, sensible schoolmistress, blowsy Scotswoman, imaginary invalid, True Blue Briton and weak-willed beauty. They die or survive with wearisome predictability. Even the order of their death is exactly what one expects.

The heroine is played by Virginia McKenna,



Scene from the film and scene in the making from *Who Done It*, Benny Hill's first picture. As a clueless 'private eye', he finds himself involved with spies, sinister scientists and a chase which begins in the Radio Show and ends in a stock car race. David Kossof, another TV favourite, is the villain. Script is by T. E. B. Clarke, of Ealing comedy fame.



who seems allergic to anything more earthy than Peter Pan. Peter Finch is more animated than usual, but the only playing of any depth comes from the Japanese and Malay actors. Takagi, as the sergeant in charge of the women, is outstanding.

It is obvious that few, if any, of the players went further on location than Burnham Beeches, where many sequences were shot. The scenes that were filmed in Malaya and Australia seem to have been almost entirely used for linking shots and blatant back projection.

Striking Figure

One Man Mutiny, a rather tired reconstruction of the court-martial of Billy Mitchell, is the most striking proof yet offered of the unsuitability of CinemaScope for interior semi-theatrical drama. Unimaginatively directed by Otto Preminger and drably played by Gary Cooper, it springs to life only in the last twenty minutes or so.

Rod Steiger is responsible. Brando's big brother in *On the Waterfront*, the egocentric studio executive of *The Big Knife*, his oily performance as the prosecutor who publicly ridicules Mitchell shows again that he is one of the most striking figures on the screen.

But the acclaim which has greeted Steiger



Gary Cooper in the court-martial scene from *One Man Mutiny*. James Daly on left, Ralph Bellamy on right.

seems to me over-enthusiastic. *The Big Knife*, and, more recently, *Jubal* both suggest he may be as much an attention-getter as an actor. The drawl of just the last note one would expect, particularly in *Jubal*, seems more contrived than inspired. And in the same film the ease with which he steals scene after scene where attention should be focused on another player indicates loose direction.

A recent demonstration of CinemaScope 55—55mm. film brought down to 35mm. for projection on normal machines—suggests that CinemaScope has at last reached the technical standard of vertically projected VistaVision. The same clarity, sharpness and brightness are apparent. The news that certain showcase cinemas will be equipped with 55mm. projectors is intriguing; but I wonder how many of the audience at this demonstration would have noticed much difference had there been no introductory build-up.

3-D in the News Again

Among a screening of shorts by Shell, a 3-D production was shown made with the new Spottiswoode stereo cameras (built by Vinten for the National Research Development Corporation). *Power in Perspective* is a demonstration film made to show the possibilities of 3-D for displaying the working of complex machinery.

The quality of the images compared favourably with previous 3-D, particularly in one staggering shot of an aircraft taxi-ing past a hangar. The Spottiswoode brothers believe that the self-polarizing release prints (which need only one projector) now being developed in the U.S.A. will lead to a revival of interest in 3-D.

And they have this to say about their camera: "It has flexibility of adjustment greater than that of any previously built, and this gives a versatile control of the stereo effects on the screen. The interocular adjustment can be varied, if necessary with the camera running, from more than twice the human eye separation down to zero—thus making the 2-D film merely a special and limited instance of the 3-D film.

"By this and other adjustments, the camera can be made to focus down to 3ft., and indeed many of the models in *Power in Perspective* measured no more than 12in. by 18in. A second camera, which employs the same principles but is specially designed for wide-screen presentation, is now under construction".

Finally, a note for those who were turned away from the National Film Theatre during the run of the Free Cinema programme reviewed in the April A.C.W. Lorenza Mazzetti's *Together* is currently representing Britain at Cannes (with, believe it or not, *An Alligator Named Daisy*). On its return it will be shown at the Academy Cinema. The Free Cinema programme will probably be repeated at the National Film Theatre and at the Everyman, Hampstead.

Ten Best Veteran Wins £500

and a smile from
Anna Neagle

Peter Bowen would not actually admit that the title of his next film will be *Caviare for Breakfast*, but he was in an expansive mood when he called in at A.C.W.'s offices on the way to pick up the first prize of £500 in Associated Rediffusion's Cine Holiday competition. With him was his wife and co-producer who forecast that most of the money would go on sound recording equipment.

Later that day* the Bowens changed into evening dress and lined up in front of the TV cameras with John Daborn, Nat Crosby and Iain Dunnachie to receive a cheque and a beaming smile of congratulation from Anna Neagle. An interesting sidelight on the ceremony was that all four top prizewinners have enjoyed past successes in the Ten Best competition.

Bowen has had two films among the Ten: *Eggs for Breakfast* in 1949 and *Low Tide* in 1954. John Daborn, who received the second TV award of £250 for *Paintbox Holiday*, won his first "Oscar" in 1951 with *The Millstream*, his second in 1952 with *The History of Walton* and his third in 1955 with *The Battle of Wangapore*. *Paintbox Holiday* rated four stars in the '54 Ten Best. Nat Crosby, who was awarded £50 for his *Beach Incident*, was also the producer of *Headline*, a Ten Best winner in 1953. Iain Dunnachie, who tied with Crosby for third place with *Ardoe Picnic*, got a four star rating for the same film from A.C.W. some years ago.

Eggs for Breakfast must by now have reached a wider audience than any other amateur film yet made. As one of the Ten Best, it was distributed to clubs throughout the country. Later it was blown up to 35mm. and released to cinemas as part of a commercial short called

Filming for Fun and now it has been seen by ITV's half a million or so regular Friday night viewers. Incidentally, the version televised, although very much shorter than the original, had been skilfully edited to preserve the story and, after a rather jumpy opening, settled down to a nice rhythm.

The standard of presentation has steadily improved throughout the series and, happily, the initial experiment of talking while the picture was on the screen has not been repeated. *Paintbox Holiday* came over well, although, like J. Murray Philipson's *Bali*, it really needed colour to do it justice. Probably the film that suffered least in transmission was *Water Lark* by Peter Lay and Tony Rose; this had been shot in black and white at 24 f.p.s., most of the action being covered in close shot. Scenic travelogues such as E. T. Polhill's *Tyrolean Return* and D. L. Johnston's *Cote D'Azur* naturally lost much of their appeal on the small screen.

Altogether, there can be little doubt that the programmes have been helpful to the amateur film movement in that they have stimulated public interest (the viewer rating has been surprisingly high) and probably won a number of new recruits. If, as Frank Cadman hinted in his concluding announcement, another competition is organised at the end of this year, an even larger number of entries may be expected.

The twenty highly commended prizewinners who each received £10 were John Verney (*A Tooth in Time*), R. H. Murray Philipson (*Bali*), E. T. Polhill (*Tyrolean Return*), D. L. Johnston (*Cote D'Azur*), J. A. Willett (*Vino de Jerez*), R. A. Lewis (*Holiday in Kenya*), Tony Rose and Peter Lay (*Water Lark*), Mrs. Poulden (*Far Eastern Travels*), A. S. Hayes (*Holidays Abroad*), Basil Becker (*Wanderings to Spain*), E. A. Irwin (*Costa Brava*), Alan Sidi (*Italian Tour*), James Ginnell (*In the Shadow of Islam*), Eric Farmer (*It's Worth the Journey*), T. Tanner (*Whipsnade*), R. G. Joslin (*Corsica*), Crosby Cook (*Surrey British Legion's Visit to Copenhagen*), John Hind (*Sunshine and Lace*), A. E. Flatt (*Holiday in Ceylon*) and A. V. Prime (*Ices for Two*).

Squeeze Prints

16mm. wide screen continues to make news. Newest lens to hit the headlines is the 16mm. Vidoscope, which was recently demonstrated in London. A cylindrically ground 4-element lens of similar design to that used in commercial cinemas for CinemaScope, it compresses a wide scene to fit a standard frame unit, and when used on the projector "unsqueezes" the image to give a picture ratio of 2.55:1. It fits almost any camera and lens and is mounted like a filter with the aid of an adaptor unit. No exposure increase is necessary for black and white films, but a third of a stop increase for colour is recommended.

The demonstration included trailers for a number of M.G.M. CinemaScope features which will shortly be released in 16mm. and several short test films made with the Vidoscope mounted on a 16mm. camera. The quality of some of the latter was most impressive, despite inexpert camerawork. Price of the lens will be in the region of £100. Distribution is being handled by R.C.A. Photophone. We hope to publish a full test report in due course.

Odd Shots

By GEORGE H. SEWELL

F.R.P.S.

Ham-Handed. I do not greatly like power-rewinding on the projector, because it can be unkind to the film, unless in the hands of a very careful operator. But what distresses me more is to see projectionists operating the rewind mechanism with the sprockets and claw also buzzing merrily away. Running the film transport mechanism without a load is bad practice. In the best projectors it can be cut out by means of a clutch. Use that clutch! And cut out the projection light as well!

Another cause of undue wear is switching projector or similar mechanism directly from forward to reverse and vice versa. I know of an editing machine of the intermittent type that has had to have vital parts replaced a couple of times within the last few months because of excessive strain and wear caused in this way. Stop the action of any machine before you reverse its motion. And remember to run the projection motor with the clutch out and the amplifier on, and to start the film movement by means of the clutch.

Designed to Please? We are constantly told by makers of everything from clothes pegs to motor cars about "improvements" in manufacture. But change in design and in manufacture is not always change for the better; too often it is the reverse. A case in point is a well known make of projector which has spring-loaded hoods that keep the film on the sprockets. Nowadays these hoods are made with such sharp corners that they constitute a danger of damage to the film during threading.

Diffusion v. Directional. As I looked to-day at some very fine Kodachrome—it showed examples of printed fabrics, and vividly demonstrated many different textures, I noticed that the subjects had been lit almost entirely with large spotlights. And that reminded me once again of the handicap under which the amateur cameraman puts himself by his almost exclusive use of lights in simple reflectors that give diffused illumination and make it almost impossible to impart true modelling and plasticity. This applies even more to monochrome than it does to colour work.

16mm. in TV. The French Tolana camera, produced for use in recording film for television, is double-headed and runs ordinary 16mm. picture negative and perforated 16mm. magnetic film, on sprockets fixed to a common

shaft. In the Synchroflex arrangement made available by this company, up to four 16mm. cameras can be remotely controlled from a panel which also controls a magnetic sound recording camera. The panel has separate footage meters for each camera to show how much film is available, and there is a control film which records which cameras are used from moment to moment, and which acts as a cue sheet for the re-assembly of the film material after processing. We have heard of other arrangements of this remarkable system, permitting the radiating of a television picture and simultaneous recording of a picture and sound.

Mark My Words! Do you, when you store single shots and cut-out material from your films, make them up into small rolls and slip a rubber band round them? If you do, you are likely to find them marked by the sulphur from the rubber band. It is advisable to protect them by wrapping a short length of waste film or leader between film roll and rubber band.

Fashion Note. I got caught badly the other day. I was sitting beside a commentator, watching the cue marks on a film and cueing him by pressing my finger into his shoulder. I had done this successfully on many occasions, but this time my commentator was wearing a leather jacket, and every now and again you could hear the tiny creak from it on the magnetic tape record.

A.B.C. I am sure that many club committees do not appreciate the very real need for including instruction on the most elementary technique in their syllabuses. Perhaps they fear they might alienate the more advanced members. Don't you believe it! Those members would be glad to help, for nothing pleases most of us more than being able to demonstrate that we know a little more than the other man.

A.B.C. of "A & B". I wonder how many of you have gone in for A & B roll printing of Kodachrome duplicates? The technique has taken a firm hold in professional circles, but in this country it is confined to the production of opticals. In the U.S.A., however, so-called "checkerboard" A & B roll printing is used to obtain prints which show no sign of picture overlap at picture changes.

A film is edited in the form of two separate rolls, marked A & B, which are in complete synchronism, but in which scenes on one roll are matched by lengths of opaque black leader on the other. To make a print, first one roll and then the other is put through the printer in contact with the copy material. On completion of processing, a composite result is obtained, with pictures on both the rolls.

Because two adjacent pictures are separated in this way, it becomes possible to manipulate

them separately in the printer. If, for example, you fade-out on one scene and fade-in on the other, and the two films have been edited so that the ends of the scenes overlap for the same number of frames as the two fades, the printed result will be a mix. For the production of invisible splices, the scene ends on the A & B rolls are edited so that they exactly match, while the scraped-off portion in each case overlaps on to the black leader.

So important is this technique regarded that the 16mm. labs. in the U.S.A. have got together and produced a set of recommended standards for the preparation of A & B rolls, the methods of putting on editing marks, and the methods of preparing end and tail leaders for both A & B rolls and any associated sound track rolls to secure proper synchronism. The leaders also provide for proper identification of the film, and give a ready indication whether the masters are wound end-in or end-out. Work on similar lines is being done in this country and in due course similar recommendations will be issued.

Exposure for Close-Ups. May I add a small point to this discussion. The custom of giving more exposure for near subjects than for distant ones grew up with still photography. An important consideration is that for closer subjects the camera lens has to be moved farther away from the focal plane in order to bring the subject into focus. Consequently the relative aperture of the lens diaphragm becomes of smaller value, since the true value of the aperture is relative to the distance of the lens from the focal plane. In cine work, with lenses of very short focus, the degree of forward racking is much less, but the factor cannot entirely be ignored, particularly in colour work.

Masking for Definition. One of the outstanding qualities of masked Kodachrome dupes, apart from the excellence of the colour, is the high standard of sharpness. It has occurred to me—and my surmise has been confirmed by one of the leading laboratories—that masking of black-and-white originals would impart a similar high standard of sharp definition, and that the greatly increased cost of this work might be entirely justified for some classes of work.

Tacky. "Sticky" tape has a thousand and one uses but one major drawback. It has such a close affinity for the surfaces to which it is attached that it will sometimes tear them up when you try to remove it. Look out, then, for Tacky Tape, which is also rubberised, but is much easier to remove, and does much less harm to surfaces. I have just used it very successfully for setting up on an easel a series of machine drawings I had to photograph for a film.

Beginners, Please !

To explain the conventions of screen usage we present a complete little episode which in itself provides a useful example of film treatment.

Making A Two-Minute

The cinema has over the years built up certain conventions which, however unpretentious your film, you cannot afford to ignore. They form the grammar of the screen, and enable ideas to be conveyed in a readily understood way, just as the conventions of letters, words, sentences and paragraphs enable ideas to be understood by the reader. TV quite rightly picked up and carried on these same conventions. When they are not followed, any moving picture on a screen looks odd to the normal audience.

In any narrative, whether it describes a wedding, a holiday or a series of dramatic events, there are a number of episodes which in a film scenario are called sequences. A sequence corresponds to anything from a paragraph to a chapter in a book. Each sequence contains a number of shots which are the counterpart of sentences and phrases. Their arrangement and their length critically affect the narration, as has been explained earlier in this series.

The film producer's task is to collect a suitable series of shots; and he begins by producing a list of them—called the scenario—in two stages; first he writes a *treatment*, which is a present-tense narrative of the subject, and then he converts this treatment into the *scenario*.

Heavy-Handed?

You may feel that all this is very heavy-handed, when you merely wish to take a few scenes on the beach. It is, but you need to know the full routine so that you will be aware of what you are doing when you take short-cuts; and the time will surely come when you decide to produce something better than animated snapshots.

As explained in an earlier article, listing shots in advance saves film. It leads to better films. It greatly aids sorting out the film into order when you get it back from processing, for you cannot get it all shot in the ideal order. Even if you vow never to go to the trouble of



From *What Is A Boy* (1955 Ten Best).

Beach Film

doing any editing, it will assist you to get the best possible off-the-cuff order because half the value lies in the thought that precedes the shooting, when you work in an orderly manner.

It also helps you to acquire the knack of taking those informative detail shots that are so much more interesting to an audience than a mass of general views. Finally, it permits weaving special effects into your films—and these cannot be done casually or they look as corny as unrehearsed TV.

The man who has not yet done any filming will find a curious conflict in shooting his first reel or two. On the one hand he finds film decidedly expensive, the 8mm. reel of Kodachrome at 29s. for 4 minutes seeming more expensive than it is because he has yet to realise how much action he can cover in four minutes. Further, he can think of lots of subjects to film, and wonders how he will ever acquire all the stock he'll need.

Then he loads the first reel into the camera—and soon may be wondering what to shoot, when he has still about 12 feet left in the second half! This is because he gets more on the film per minute than he thought he would; perhaps because some subject that particularly appealed proved difficult to shoot; perhaps the weather let him down so that there

was a couple of weeks' delay since he shot the first quarter of the reel and last saw the sun. So he wonders how to finish off his first reel, but if he had planned a good four minutes' worth of scenario before loading the camera, there would have been no trouble—and much greater enjoyment.

Here is an example of how to script a two-minute beach film:

Treatment. A man sitting on the beach decides to have forty winks: children cover him with sand and the sea rolls in over him. All night, the mound may be faintly seen under the clear water. In the morning it remains as the tide recedes. Then it crumbles and the man emerges, is dismayed at the time, and dashes home.

Here is a film narrative that falls naturally into three sequences. They are separated by time-lapses, and so they will start and finish with fades. The time-lapse convention will accept either fades or dissolves, as you know from any film or TV show; but dissolves are not easy and so fades are suggested here. They are readily done by stopping down the lens iris: or, in the form of wipes, by sliding a small dark card across the lens. (This should always be done in the same direction, or the result is confusing and looks messy.)

Scenario.	Secs.
1. C.S. Fade-in. Man reading paper on beach	5
2. CM.S. He yawns, relaxes, lies back, fixes his paper over his face ...	8
3. M.S. Child with spade eyes him, waves to pal ...	5
4. C.S. The recumbent, paper-covered head...	2
5. M.S. The two children come up and start covering man with sand, feet first ...	10
6. M.S. The sea rolls in, towards camera ...	4
7. M.S. Last spadeful covers him ...	4
8. M.S. The sea rolls in ...	3
9. M.S. They pat the sand tidily all over him and run off ...	7
10. CM.S. The relentless waves approach ...	3
11. CM.S. The same, a different angle ...	3
12. M.S. A wave over-runs the sand mound ...	4
13. C.S. The approaching waves ...	3
14. L.S. The mound of sand awash. <i>Slow fade-out</i> ...	7
15. L.S. <i>Fade-in.</i> Night, sea shimmers in moonlight ...	7
16. L.S. Deserted beach; the sand mound is just discernible under the clear water	6
17. L.S. Quiet, silent sea. <i>Slow fade-out</i> ...	6
18. L.S. <i>Fade-in.</i> Morning; long shadows on the beach from the early sun ...	7
19. M.S. The sand mound, high and dry ...	4

Even if your interest lies only in family filming, you will find membership of a club well worth while. We are rightly urged not to concentrate too much on equipment, but the fact remains that acquaintance with a wide variety of apparatus, such as you will find in a club, greatly helps self-confidence. This imposing display of members' equipment was a feature of an exhibition and film show recently staged by the Burnley C.C.



20.	L.S.	A few early bathers dot the beach ...	5
21.	M.S.	A town clock, 8 a.m. ...	3
22.	M.S.	The sand mound; it trembles a bit, then a lot, then man emerges and sits up ...	8
23.	C.M.S.	He rubs his eyes, looks at his watch, shakes it desultorily, looks around ...	6
24.	L.S.	A few early bathers dot the beach ...	4
25.	C.S.	Man is astounded ...	3
26.	L.S.	... gets up, dashes off ... <i>Slow</i> fade-out ...	8
Total ...			135

Note how three sequences, totalling just over two minutes, can easily compass evening/night/following morning. Note, further, how the lengthy business of covering man with sand is contained in shots 5, 7, and 9 totalling 21 seconds. These would normally be filmed from the same camera position.

Of course, you re-list the shots in a convenient order for filming, shots 19 and 22 being taken immediately after shot 9, the mound being later re-built for shooting shots 12, 14 and 16, in which it is better not to have the man enclosed.

Night Scene Shot in Daylight

Shot 15 is done by daylight, using orange filter and black-and-white film and under-exposing one stop, looking towards sun but camera tilted downwards over sea. Or, with Kodachrome, using a pale blue filter; or, type A Kodachrome without any filter at all.

If a shot proves impossible to take, you have to decide on an alternative. For example, you might find the water insufficiently clear to make shot 16 practicable. You would then resort to subterfuge, such as a pole stuck at the head of the mound, and visible with the tide in, merely to indicate to the audience that, in fact, the sea has covered the mound.

Although it appears to the audience that the man remains in the mound while the sea covers it, because they see the series of shots 1 to 14 as continuous, you know only too well how discontinuous they are. Indeed, there is no reason why shots 6, 8, 10, 11, and 13 should not be taken months later and miles away; but they must *match* the adjoining shots.

Alternative Shots

Now make a few modifications to this 3-sequence narrative to suit your own requirements and circumstances. For example you may feel there is too much sea. And yet we hope to have convinced you that the sea shots are needed to condense the sand-covering action which would be boring if it took any longer. So you seek for alternative continuity shots: for example, in shot 5 a third child, sucking an ice, could waddle up with the others and watch intently. You could replace shots 6 and 8 with close-ups of this child, looking on impassively.

But then in editing you might find that the idea of the sea coming in has not been expressed to the audience early enough, so you would insert the first sea shot after the "watching" close-up, at shot 6a, say.

Another attraction of the film narrative shot

from at least a rough scenario is that in pondering over it, you see ideas for other films. For example, one child is chasing another on an empty beach. The first wants to hide: how? In mid-shot he lies down, wriggles, and in a few seconds he is magically covered with a smooth mound of sand! And so easily done: with camera upside-down, to give you reverse motion, and having got the child into a sand-covered mound (with due allowance for breathing while you are setting the exposure!) you start filming while he wriggles free, sits up, jumps up, and runs away *backwards* out of frame.

Shot Lengths

Examine the shot lengths carefully: for they illustrate a number of basic techniques. For example, a shot needs less screen time at its second appearance, so shot 20 gets 5 seconds but the same, repeated at 24, gets only 4. Also, cut-ins generally need only 3 seconds, which is ample for reading a clock or watching an actor expressing dismay, as in shots 21 and 25. But, more importantly, the list will give you a useful idea of how long to shoot for in your first few reels.

Note that the shots are always shorter in a properly edited narrative than in an unedited hotchpotch, because they are putting over a cumulative effect. If your first reel is to be mainly of shots of friends walking around, shoot 10 seconds for general mid-shots and 5 seconds for close-ups. Your motive here is not to help on a story, but to give time for the people screened to see themselves and to be seen.

All this may sound very heavy going, but even having it at the back of your mind will guide you to better selection of material while you are out filming. For its purpose is to ensure that every shot aids the narrative and stops at once when it has delivered its message. If you keep to these two rules, your films will go with a swing and will entertain others besides yourself.

B.O.P.E. is now R.P.I.

The Rank Organisation's manufacturing group, known for the past eight years as British Optical and Precision Engineers Ltd., has changed its name to Rank Precision Industries Ltd. Several of the group's subsidiary companies have also changed their names in order to become more closely identified with the Rank name and the well known 'Gong Man' symbol. Thus G.B. Equipments Ltd., distributors of 16mm. and 8mm. cameras and projectors, becomes the Cine and Optical Division of Rank Precision Industries. Various well-established product names, such as G.B.-Bell and Howell and Taylor-Hobson, will, however, be retained.

Missenden Cine Courses

The courses in amateur film making, organised by A. Kingsbury, the Buckinghamshire Visual Aids Officer, at Missenden Abbey, are becoming an annual institution. This year Tom Stobart of Everest fame, who was one of the judges of the ITA Cine Holiday competition, will give the opening lecture at the week-end course (6th-8th July). On the Saturday, George H. Sewell will once again take students 'from idea to screen', and Hugh Baddeley will talk about 'simple interior lighting'. Another A.C.W. contributor, Harry Walden, takes over on Sunday morning to offer advice on titling and accessories. There will also be a week's course at Missenden from 24th to 29th June, when students will make a film of their own, with guidance from Julian Caunter and Eric Saw. Full particulars from The Warden, Missenden Abbey, Gt. Missenden, Bucks.

Is This Your Cup of Tea?

Pan-Cinor lens set up for zoom effect in tea garden sequence for Pinner C.S. colour film, Trial and Error.



2nd March. Take a cup of tea, for instance. Not that classic cuppa for which the audience had to raise their hands during the interval at a certain public film show, but just an ordinary, everyday cup of tea. Have you ever thought how badly you or your wife set about the job of brewing it up?

During the war my Unit had to make a great number of "time and motion" study films. The majority were filmed in the open, but sometimes were shot in a studio by artificial lighting. Once in a while we would even film in pitch darkness by the light of infra-red filtered lamps and 35mm. Ilford stock.

The results were such as to make one think the films had been taken in normal lighting, so that we were frequently amused by seeing unsuspected things that had happened right before our unseeing eyes. For instance, we saw a clottish Home Guard lose his ear-phones and then swing his rocket projector this way and that until the path of the blast had swept out of the safety zone and was aimed directly at yours truly. Yes, they fired it!

1,000ft. Magazines

Some of these films ran continuously for half an hour, and we took them with a couple of Vinten cameras, each with a 1,000ft. magazine on top rigged up side by side. My job as operator was merely to lace up as soon as each mag. ran out of film. In front of the camera, down in the lower left-hand corner of the frame, we included a large white clock face with two hands. One counted off the minutes while the second-hand made a complete revolution every minute.

Analysing these films was not my job, strictly speaking, but I managed to learn quite a lot from the chaps who did. The team timed each and every action to the split second by running our films back and forth on a

movieola, using the filmed clock face as a time check. It probably wasn't very valuable to the war effort to know that another Home Guard took three and one-quarter seconds to do something rather undignified with the point of his rocket to the chap in front of him—in pitch darkness, of course—but the films did help to save equipment, money and manpower.

What Went on in the Dark

To give but a single example: a certain type of gun had a loading team of twelve men bringing up shells from the bins set in bays around each platform. The gun was waiting for the men to bring up the next round. Our films proved, first, that twelve men jostled each other and frequently bumped into one another head on in the dark. Secondly, that the dozen soldiers sometimes formed a queue if one chap was slow or fumbling, with the result that they were standing still, holding a live round cradled in their arms, with nothing to do but flinch as each round was fired. Thus nervousness made them inefficient in action.

The outcome of our films was a new drill using only seven men, when it became immediately apparent that fewer men were more efficient if only because, with more work to do, they had less time to get nervy. Indeed, the seven-man team soon managed quite easily to keep ahead of the gun, so that it was never waiting for the next round. Think of all those guns and you'll soon get an idea of the number of soldiers released for other duties.

Now about that cup of tea. Just for the fun of it, I recently made a film of opening the tea caddy, measuring out the tea, filling with water from the stove and so on. It shows that the spoon is tapped on the rim of the pot long after all traces of tea have been shaken from it; that the lid of the caddy is pressed down firmly well after it has been completely closed;

that not a single movement is really sharp and decisive; that, on so simple a job as making a humble cup of tea, you could clip at least 37 seconds from a four-minute process if you disciplined yourself to be rather more precise in your movements.

Now, I don't want you to think that I am taking this tea making business very seriously. It just happened that I had an old outdated roll of film to use up and thought that this little film might make an interesting titbit with which to end a lecture. By drawing a red wax pencil mark on the film, you can indicate every frame of film in which there is wasted effort, while a green line indicates points of the action where there is little or no room for improvement. If, like many readers, you own a factory where some repetitive action is carried out day after day, such a film might start you thinking quite a lot about those wasted 37 seconds.

5th March. Marjorie invites me over to give her a hand with her new little cinema which she has rigged up in her digs where she lives away from home Mondays to Fridays. She has the usual large room in Kensington, with the bed at one end, curtains subdividing the room and a dining table and chairs at the other. It not being her own house she cannot

go in for anything elaborate, but she has managed to make quite an effective little proscenium with a pair of pastel blue nylon curtains. These are sewn on to bone rings running along a piece of blind cord held taut by a spring at one end.

She had made up a little leather bag and filled it with dry sand as a counterweight to pull the curtains closed. Then a string had been taken around, through a couple of pulleys screwed to the picture rail, to the projector end of the room so that she can gracefully unveil the screen and declare the bazaar open!

Simple Improvements

I gave her a hand with some simple improvements on this arrangement. First we switched the strings around so that, if the long one to the back of the room broke, the curtains would open automatically and leave the screen clear for the rest of the show. And we scrapped the two pulleys and used instead a couple of screweyes which are far less likely to jam at a crucial moment.

The curtains proving to be rather too long—they dragged on the top of her sideboard—I showed her how to tackle that difficulty once and for all, so . . . here's another little gadget

Second Presentation Was First Rate

Denys Davis provides a happy postscript to a criticism which pulled no punches.

An entry some eighteen months ago in this Diary really started something! You may possibly recall that I attended a presentation of the Ten Best show by the St. James-at-Bowes Film Unit. It was, I wrote, a pretty deadly performance. I said that the hall was rather dreary, the sound for one film unintelligible, that nobody seemed to know who would work the curtains next, that thirty-three minutes for an interval was too long and that when the lady brightly said: "Hands up anyone who hasn't had tea," I left.

At least two of the unit's members could have lynched me on the spot and, not unreasonably, the club wanted to know why I should have lashed out at them. I will tell them. When amateurs have talked to me about the various major film shows, time and time again they have complained that the evening had been spoiled for them by the poor presentation. I hoped somebody somewhere might be induced to pull up their socks if a sharp warning appeared in these pages, so I decided to attend some nearby presentation to write a report.

Ladling It Out

It so happened that a member of this particular club had ladled out similar criticism of a show that, as it transpired, left their own presentation far, far behind. So I rapped their

knuckles and felt at liberty to name them.

After the first howls of protest, I received an invitation to visit them and listen while individual members proposed how each part of a public film show might be tackled. The evening, cool at first, warmed up in the nicest possible way. Even the lynching party thawed out a little and admitted that, perhaps, there was room for improvement. And now, nearly a year later, I have been along to their second presentation of the Ten Best films.

It was a first rate show. Let me repeat it. The St. James-at-Bowes Film Unit put on a first rate show, and I am delighted to have the chance of giving credit where credit is due. This was an evening of films which had been planned down to the last detail.

Transformation

They had transformed a dreary old church hall into a most pleasing little cinema. Gone were the bare stage and the gym equipment, gone the miles of unsightly cables, the torn curtain, the high, cold ceiling, the bare lights that clicked on and off.

A deep, bare platform had been transformed into a shallow stage with a warm red carpet stretched from side to side and down the front to the auditorium floor. Matching red

curtains—plain and clean—running parallel to the front about four feet away, were operated to close and open between films, and were lit quite evenly by a single hanging "float" set just above the top pelmet. On either side of the stage, inclined walls had been made from dark blue curtains to form a natural proscenium that at once directed the eye towards the screen.

And that dreary ceiling, looming at least fifty feet above the audience? Thirty-two long strips of white lining paper, roughly eight inches in width, stretched from the curtain right back to a convenient rafter over the circle, lowering the ceiling to an average height of fifteen feet from the heads of the audience. The only illumination in the hall was reflected light from the bright red curtains and varying colours thrown by two spots directed on to these paper strips. The hall lights were out and stayed out, so that everything could dim as in a real little cinema. Hats off to you, gentlemen, for a bright idea!

Methodical

And the show itself was equally well presented. No speeches, just unobtrusive, methodical concentration on the job in hand. The music was excellent and at times the best choice I have heard for a long time past, despite the fact that the films reached them only three days before. They enjoyed good teamwork in putting the show on and talked about it for months. But one member, quite unasked, made three illuminated signs for the hall all by himself, which shows the right spirit.

It was a pity they could not get the hall for a second performance, for they sold every ticket, the place was packed out and club members had to make do with the circle which is not officially opened during public per-

coming up. Instead of sewing rings to your curtains, cut six-inch lengths of narrow tape and fold each in half. Put up the rings—or curtain track runners—permanently and then loop the tapes through them.

Now pin your curtains up, leaving at least two inches of tape between the top of each curtain and the rings. You'll find that your curtains are now far less likely to jam, that you can level up the hems without having to sew or unpick anything and that you can easily take the curtains down when they have to be washed.

14th March. Sit at a lunch table in a little café today with three girls. No, I don't know them but am soon tuned in to their chatter. Then . . . out come the snaps!

"This one isn't very good . . . too far away".
"You can't see much in this one but it was a lovely spot". "He moved".

Same old story and, from what I could glimpse of their snaps, much wasted film. If their boy friends had taken just a bit more care with their photographs, the pictures could have been passed around without apologies. Because, you see, taking decent snaps is perfectly easy if you give the job a moment's thought.

It is the same with your cine films. Just

formances since it has but a single exit. By the applause and the comments I heard, I should say that their presentation was thoroughly appreciated and provided an enjoyable entertainment on a particularly cold night.

Now I have written at length on one club's handling of this popular programme. The show had a few minor faults but they really were minor. For example, I still think they get a little involved by carting along too much gear with them. They have not, I found, got a dual turntable set of their own, although every single bit of the sound gear there that night had been built entirely by their members.

Continuous Performance

I still think it desirable that the projected picture should fit neatly into the matte black borders of the screen. I believe that films should follow each without a pause, and, finally, I think the "Queen" should be pounded out immediately after the final end title. But these are small details. The important point is that here is one club that can take adverse criticism and profit by it.

And speaking of profit, I have hopes that this group may yet have the chance of putting on a premiere of the Ten Best in London before very long. They have earned this honour.

So here's to one club that has put its house in order. There still remain many other groups that have not, and we all know that the standard of presentation throughout Britain of this programme still leaves much to be desired.

So, clubs everywhere, take due warning! I'm on the warpath in the interests of the long suffering public and may yet turn up at . . . your show!



Work in progress: shooting a scene for Epsom C.S. film, *A Stylish Marriage*. Work rewarded: 9.5mm. trophy and London Film Production's trophy for best club film in this year's I.A.C. competition.

a little care will make all the difference between boring people to tears and entertaining them with views of interesting faces and places. Just remember that, now the milder

(Continued on next page)

They Raised the Roof By Lowering It.

Sir,—Last year we were an example to other clubs on How Not to Run a Ten Best show. This year we resolved to provide an example of How to Do It. Since examples are for the warning or encouragement of others, we feel it would be a pity not to pass on information as to how we went about things this time. The presentation was not perfect, but we feel there was sufficient contrast to the first one to justify some self-congratulation; and, surprisingly, very little extra effort was required.

Arrangements were made at meetings well in advance. Indeed, there was so much discussion that many members were impatient at the inactivity. A house manager was appointed, and it was left to him to take complete control, planning everything from A to Z. Our hall is used for so many functions that it was not possible to decorate it before the actual day. All we could do beforehand was to construct a beam supporting a perforated plastic roll-up screen and curtains.

Sound plays an important part, of course, but no more attention was given to it than usual. It just happens that, to assist in the rehabilitation of our reputation, a member had provided us with a good loudspeaker system. In addition, we had a larger selection of records to choose from.

Publicity was given more thought than before, but unfortunately our arrangements to place the A.C.W. stereo advert in our local papers and our hopes for the publication of an article about the unit were brought

to naught because of the printing dispute. Even so, the hall was packed.

What, then, did make all the difference? It is all so simple, really! More attention was paid to the appearance of the hall. The house manager prepared a list of all the jobs requiring attention, and that list, boldly displayed, poster size, was placed where everyone could see it. Everyone spared as much time as they could.

One member made three illuminated signs for us: one giving the name of our unit, another a hand pointing to the entrance, and the third an 'Entrance' notice. In the past our audiences had been troubled by projector noise, so we built a projection booth and draped it with curtains to improve the damping effect and appearance. All unnecessary articles were removed from the hall where possible; those which could not be removed were hidden by curtains.

Our ace card in the transformation trick, however, was the creation of a false ceiling by bands of lining paper stretched between the main proscenium arch and a bar across the back of the hall just above the gallery, and the rehangings of the stage curtains at an angle on either side of the screen. The audience's attention was thus focused, free of distraction, on the screen.

Hardly any expense, a little extra work and we felt we had done something worth while.

St. James-at-Bowes Ron G. Easton
F.U. Secretary.

weather is here, will you, please? Class dismiss!

15th March. Apropos the little lecture above, Eric asks me for another simple rule to help him along with his film making. He takes his hobby quite seriously and is constantly trying to improve his standards. He has read all my earlier tips and done his best to follow them, though he admits that our friendship was at breaking point when I got him lugging a heavy tripod through the Casbah. However, he was back for more.

So here's a rule that I don't expect him to follow slavishly, but it's nice to keep well in mind when making travel films. Simply this: never take long or medium long shots unless you have foreground interest in them. Flowers or foliage down in one corner, a bit of tree to break the sky up a bit, a handy archway to frame the picture—it's all as old as the hills, but you can't improve on it.

17th March. Waiting now for a nice bright week-end! Am making a film with an outdoor tracking shot running from a long shot of an

empty street, right down to a fairly big close-up of a letter lying in the gutter. We have a suitable street all lined up, the car is ready and I have several willing helpers raring to go, but still I hold out for really bright weather. Why? Because I can stop right down and forget my focusing worries.

25th March. Birthday party tonight, so we get out the tape recorder. I had typed out some of the commercials taken down from ITV and we had a go at putting them over. We didn't guy them, though the temptation was great. We had quite a lot of fun rehearsing each other to get the maximum punch into the delivery of the lines and it was surprising how much we could improve our elocution by repeating the same lines twenty or more times. Everybody entered into the spirit of the game, and now we've moulded the man from next door but one into a budding professional announcer. First time he had ever heard his own voice, too. Yes, like everyone hearing themselves for the very first time, he blushed.

Full Supporting Programme

A Booking Guide for Showman and Film Maker

THE BRITISH—ARE THEY ARTISTIC? (Britain). 20 mins., 15s. G.B. Film Library.

Here's a production as pointed and as provocative as its title. It is one of the best in the celebrated *This Modern Age* series, more than forty of which may be obtained from G.B. Myra Hess, Ralph Richardson, the Sadlers Wells Ballet Company, David Lean, Robert Donat, Norman Collins and C. B. Cochran appear in this outstanding film.

The print we saw suffered from a poor quality track, and was badly scratched. But these shortcomings could not disguise the forcefulness and crisp, workmanlike approach of every foot of the film.

Notice how the commentary is used only where necessary. There is none of the incessant monotone which ruins so many well-intentioned documentaries; yet the subject is still covered with exceptional thoroughness.

Points can be made effectively by purely visual means. Indeed, this is one of the few films to recognise that the appeal to the eye carries more force than that to the ear, for the most important statements are made not by the commentator but by unexpected titles. Thus after several sequences have shown the rapid rise in the appreciation of the arts during the last war, a title asks whether the gains made were lasting.

One or two effects are rather contrived. For instance, a sequence about improvements in public taste is followed by the commentator's

remark: "But we'd better keep our feet on the ground", against a shot of a cable tethering a pylon. This sort of visual pun is too cheap to deserve a place in a film which maintains such a high level.

Much of the material is of interest to the connoisseur. There are all too brief glimpses of David Lean directing a workhouse scene for *Oliver Twist*, and a curiously chosen extract from the Glyndebourne production of Britten's *Albert Herring*. And in one delightful sequence—delightful for those of us who remember the Donat-directed *The Cure for Love*—Robert Donat sadly regrets that "Too many film producers consider audiences' tastes to be as low as their own".

The British—Are They Artistic? opens and closes with a punch. The first shot of a one-man band banging and clattering against the skyline is brilliant. The final sequence intercuts shots of sculptors and wrestlers, ballet dancers and pin-tables, and then flings the whole problem squarely into our laps with the beautifully timed and delivered conclusion that the answer is entirely up to us.

This is a film which is bound to provoke argument—and that's exactly what its makers set out to do. It states its case clearly, comprehensively and concisely; there is scarcely an irrelevant shot. Study this production before you embark on your next documentary. In many ways it is an admirable model.

RAPE OF THE EARTH (Britain). 20 mins., 15s. G.B. Film Library.

What a pity it is that the *This Modern Age* series is no longer being produced! Much that was best in the British wartime documentary school went into these challenging productions. Their greatest asset was the provocative quality which they all shared.

(Continued on page 75)

VIEWS ON VIEWING

Statistics show that there is still a great number of people who do not realise that the SCREEN is by far the most important part of viewing. Expensive cameras and projectors—first class transparencies and films don't mean a thing if you project on to a table cloth, a piece of paper pinned on to the wall or straight on the wall paper. Yes many people still do just that.

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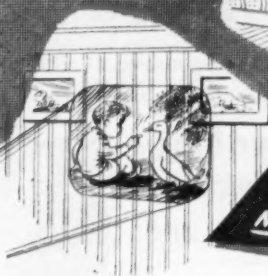
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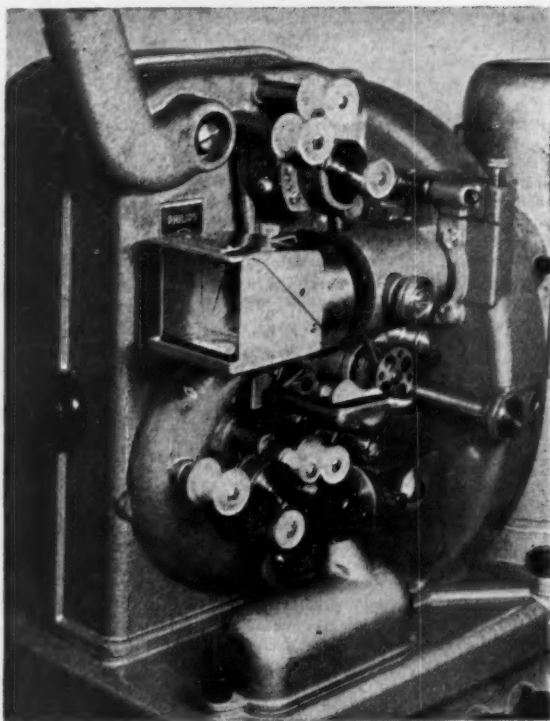
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FULL SUPPORTING PROGRAMME

(Continued from page 72)

They illuminated problems to which audiences might previously have given scant attention. Above all, they made us think.

Rape of the Earth opens magnificently. The universal nature of soil erosion through the ages by man's lack of thought for the future is made overwhelmingly clear in the minimum of time. Then a title bangs home the first major point: "In modern times man has been no wiser".

Titles in Sound Films

Titles are used in many films in this series to stress the most important facts. The producers know that a commentary is often heard only as a kind of meaningless accompaniment. It's astonishing how frequently in the cinema one overhears someone demanding of his neighbour: "What's that?" or "Who's that?" immediately after a commentator has given full details.

It's the same with television. A performer is announced by the compere—and before he's reached the microphone, viewers are asking each other his name. Yet when the name appears superimposed at the bottom of the screen, subtitle fashion, they are satisfied. The eye conveys a stronger impression than the ear.

Here's where the advantages of the silent film become obvious. When you find, as in *Rape of the Earth*, that a professional producer recognises that for maximum effect he needs to put in title form a statement like "Land made bare by the plough will lose as much soil in ten years as by Nature in four thousand years", it's a sign that a sound track isn't such a passport to Utopia after all.

Easy Way Out

But there is the usual trouble over what to do when the commentator isn't speaking. The producers have taken the easy way out—down voice, up music, down music, up voice. The commentary is so apt and pointed that this seems only a minor fault; nevertheless one should remember that silence isn't necessarily a waste of a sound track.

Notice the variety of the film's visuals. Notice, too, the continual movement within the film, despite what might be thought a fundamentally static subject. The camera-work, as in all this series, is expert; the editing is fresh and sharp.

We, the audience, are brought face to face with the film's subject. Here, we are told, is a problem—a problem which, though it may seem to affect us only indirectly, is actually of vital importance to every one of us. Here, too, are the remedies which are being adopted. In such an urgent situation, it is implied, it is essential that we know the dangers and the steps that are being taken to overcome them.

The film's construction is simple and straightforward, and offers valuable lessons in economic and incisive treatment.



Members of New Zealand's Southern C.C. travelled in comfort when they filmed a recent motor car trial. But even with this luxurious transport, it was tough going at times—the course extended over 2,500 miles!

Newsreel

presenting news and views
from club and lone worker

Clubs and lone workers are cordially invited to contribute news of their activities—and photographs are welcomed, too. Address on page 35.

An anonymous letter was brought out for an airing during the dinner which is always the eagerly awaited culmination of the I.A.C. Annual Convention. James Quinn, Director of the British Film Institute, to whom it was addressed, revealed its contents—and left one wondering why the writer chose to be so mysterious, for they are an open secret. Every I.A.C. member knows that their Hon. General Secretary, Leslie M. Froude, is not only a pillar but part of the very foundations of the Institute, and it surely needed no cloak and dagger business to apprise the newest member of a fact so long and firmly established. But all present, including President George H. Sewell and Gordon Malthouse, Editor of *A.C.W.*, were glad to acknowledge publicly what they knew privately by paying tribute to Froude to whom the Institute owes so much.

This year the Institute reverted to its pre-war practice of screening its major prizewinning films after the dinner. Southern B.S. C.C. have just completed an ambitious film, *Wheels Around the Island*, about a New Zealand motor car trial covering 2,500 miles. The premiere was held at the Victoria Concert Chamber less than a month after the event; it played to packed houses for six nights and is now starting a tour of country districts. Later it will go to car clubs throughout N.Z. More than half the 5,000ft. shot was whittled away in the editing. Included is a spectacular shot of a head-on collision which put three competitors into hospital. (Secretary, John R. Crosby, 14 Morrell Street, Invercargill, New Zealand.)

High Range A.C.S. report that they have nearly finished shooting their first group film, *The Big Race*. Considerable care is being taken in planning the horse race which forms the climax to the story so that it can be shot in one take—and the correct horse wins. A member reports an illuminating experience in Colombo. His camera jamming, he took it to a dealer who assured him that he had repaired hundreds of cameras and that it would be no trouble at all. On returning, he was delighted to find the camera working perfectly and asked what had been the trouble. The dealer couldn't tell him, because just as he was about to work on it, he had dropped it on the floor, whereupon it started to run sweetly. (Secretary J. G. Inglis, Rajmally Estate, Munrar P.O., Travancore, South India.)

Cannock Chase C.G. members hung about in the foyer after their first Ten Best presentation in the hope of hearing some frank comments. They were rewarded with a number of satisfying tributes and only one adverse criticism (from a blase 15-year-old girl: "I was bored"). Equipment used included an Ampro Stylis, a Grundig TK12 tape recorder, a Philips Disc Jockey with a Pathe Son for its amplifier, a Disc Jockey Major with built-in amplifier and two Pathe Son speakers. (Secretary, E. A. Posson, 8 Hednesford Road, Heath Hayes, Cannock, Staffs.)



A robot toastmaster (left) gave out the pre-recorded announcements at the annual dinner of Hereford C.S. Guests of Honour for the evening were the Mayors of Hereford and Leominster, both of whom are keen cinematographers. Below, Mrs. J. Ainslie, Mayor of Hereford, laces up one of her own films which was shown after the dinner. Others in the picture are H. J. Harris, President of the Society, F. H. Dale, Mayor of Leominster, Mrs. Dale and G. C. Davies, Secretary.



Dundee C.S. recently presented a cavalcade of their films from 1931 to the present day. Forty members and their friends took advantage of the opportunity to compare production methods then and now. The club's first film, *The Eaton Affair*, was an eye-opener for the audience. It had its faults, but the ambitious use of Broughty Ferry harbour was impressive, and no one could help admiring the courage of the heroine and two lady extras who unhesitatingly plunged into the Tay at the director's bidding. Those were the days! (Secretary, W. S. McCulloch, 11 Margaret Crescent, Broughty Ferry.)

Hereford C.S. welcomed the Mayor of Hereford, Mrs. J. Ainslie, who is also a founder member and Vice-President of the Society, to their annual dinner. A unique feature of the evening was a robot toast master; announcements were pre-recorded on tape and played through two loudspeakers concealed in its body. (Secretary, G. C. Davies, 32 Broad Street, Hereford.)

The Grasshopper Group gave a warm welcome to Lorenza Mazzetti, director of *Together*, when she attended their last meeting and introduced one of her earlier pictures, *Metamorphosis*, an adaptation of the Kafka story. Heavily charged with symbolism, it raised puzzled frowns. Members took more kindly to the supporting programme which included an early Magoo cartoon, Richard Massingham's vintage comedy, *Tell Me If It Hurts* and Norman McLaren's *Hoppy Pop*. (Secretary, Mr. J. Clark, 1 Maude Crescent, North Watford, Herts.)

Tunbridge Wells A.F.U. have now finished shooting their burlesque serial. While editing is in progress there will be a series of discussions between advanced members for the benefit of beginners. Another film is in preparation and an assistant director has been appointed from among the new members. The Secretary wryly comments that "the work he will have to do on the breakdown sheets will

teach him much more about filming than lectures, discussions or standing and looking on." The club is anxious to get in touch with two ex-members—Ruby and Jack Hardy, to whom they send cordial greetings. (Secretary, A. F. Beecher, 6 Oakfield Court Road, Tunbridge Wells, Kent.)

Last Lap

Ace Movies. The Secretary writes: "Believe it or not, *Sakura* is in the final stages of shooting. This fact causes a problem for some of the crew who have been working on this film, man and boy, for ever so many years, and who now find it difficult to imagine there are other kinds of film stories. The production committee has been called out of semi-retirement and have selected *Kurt Kramer* as the next vehicle for displaying Ace Movies' extraordinary talents. This will be a cops and robbers epic with several new twists, some for speaking out of the sides of mouths with, another being that nobody fires a gun at anybody. This last is, of course, rather unconventional, even for Ace Movies."

"Vacancies occur for members who can talk without moving their lips. Scholarly types may write to Ben Carleton, 119 Melfort Road, Thornton Heath, Surrey. Others may call at the studio, Dunmow Hall, Station Road, Barnes, S.W.13, any Saturday afternoon."

Burnley C.C., firmly established in three months, has twenty-one willing members. The Chairman, Arthur Greenhalgh, has offered to present a trophy for the best film of the year, to be held for a year, in announcing which he observed that he himself must win it the first year—but members took note of the tongue in cheek. (Secretary, Albert Myers, 267 Coal Clough Lane, Burnley, Lancs.)

Where to See the 1954 Ten Best

Barnstaple. 25th April at 7.30 p.m. Presented by North Devon Cine Club at Barnstaple. Tickets 2s. 6d. from Mrs. F. Z. Ogden, "Ramblers", Higher Muddiford, Barnstaple, N. Devon.

Stoke-on-Trent. 25th April, at 7.30 p.m. Presented by Stoke-on-Trent A.C.S. at North Stafford Hotel, Stoke-on-Trent. Tickets 2s. 6d. from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.

Torquay. 26th April at 7.30 p.m. Presented by South Devon Film Society at S. W. Gas Board Demonstration Theatre, 112 Union Street, Torquay. Tickets 2s. 6d. from D. W.

Aldous, Treforis, Bronshill Road, Torquay.

Witney. 4th May at 7.30 p.m. Presented by Witney Cine and Photographic Society at The Social Centre, Witney. Tickets 2s. from Roger Moon, 1 Lancut Road, Witney, Oxon.

Abergavenny. 7th May at 7.30 p.m. Presented by Abergavenny Film Society at High School, Harold Road, Abergavenny. Admission by programme 1s. 6d. from L. K. Harrington, County Branch Library, Abergavenny.

Southampton. 8th May. Presented by Southampton Film Production

Group. Particulars from R. Hennessy, 53 Belmont Road, Southampton, Hants.

Southampton. 9th May at 7.30 p.m. Presented by Central Evening Institute, Film Production Group at School Hall, Central Evening Institute, Argyle Road, Southampton. Admission free by ticket from Dowty, Chemist, Bitterne, Martin's, Chemist, Southampton, H. L. Hurst, "Ramleh", Rowhams Road, Maybush, Southampton.

Walthamstow. 16th May at 8 p.m. Presented by Walthamstow Amateur Cine Club at The Pavilion, Lloyd Park, Forest Road, E.17.

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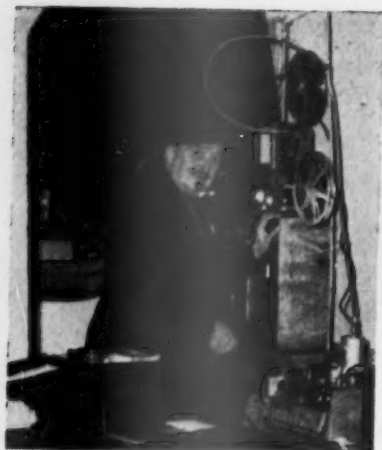
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Stanley Jepson (left) of Jersey gave a marathon film show at a recent charity fete (see story below). Manny Greene (above), a member of Sydney A.C.C., has been touring Europe with his Bolex and has amassed a mountain of footage which he will edit when he gets home. Here he shoots a smiling member of a ski class at Les Rasses in Switzerland.

Lone Worker's Corner

The Channel Islands' most enthusiastic cine worker must surely be Stanley Jepson who recently presented a public film show which began at 3.30 p.m. and continued virtually non-stop until 10.15 p.m. The show, which consisted of seven complete programmes of films on Indian and local events, with only the briefest interval between each, was the star attraction at a fete in Jersey in aid of the Guide Dogs for the Blind Fund. The films were accompanied by sound on tape, good synchronisation being obtained with the aid of Mr. Jepson's 'cable gadget'. Even sounds like bell ringing and bugle blasts, demanding split-second sync. hit the mark exactly.

There is a nice fairground flavour, incidentally, about the poster he used to attract patrons. One of the films is described thus: "Curious Indian Wedding Ceremonies . . . A Lady Makes Up . . . Also An Elephant". And at the foot is this legend in large type: "COME IN AND REST YOUR FEET".

On 1st May Maurice Mantle of Enfield Highway, Middlesex, embarks on his tenth year as a lone worker. "It's not that I object to cine clubs," he says, "it's just that I like the freedom of doing what I like when and how I like." Mr. Mantle regards the world as his studio; he has made films varying in length from 2 minutes to 40 minutes on such subjects as cycle speedway meetings,

circus tours, football matches and garden parties. During the past five months his films have had some 32 screenings at clubs and private homes all over Britain and he is now making plans for a world tour of them, during which he hopes to arrange for shows in Calcutta, Perth, the Transvaal, California and Toronto.

Nicolas J. Wadsworth of Church Road, Farnborough, Hants is making a short 8mm. monochrome film called *Gun Trouble* about a still photographer who buys a flash gun which turns out to be not very reliable. He has recruited a group of friends who are all new to film making but whose enthusiasm will probably lead to the production of a longer film in due course. Most of *Gun Trouble* was shot in Mr. Wadsworth's digs in two afternoons and one evening. He found that the offer of small parts to his landlady and her dogs soon earned him permission to turn the house upside down. There was also a short sequence in a cafe. A real cafe was used but unfortunately it did not look much like one until the unit had borrowed a huge pile of crockery and advertisements for various soft drinks with which they dressed the set. As there were not many customers about, the leading lady put on a different coat and sat in the foreground with her back to the camera. It is hoped that no one will recognise her.

Johannesburg C.S. have been running a series of special evenings for beginners which have proved so popular that the committee has decided that only members who specifically register for the classes may attend them regularly. Visitors will be permitted to attend once to see if they like the look of it, but thereafter will have to become members and register. Lectures and demonstrations scheduled for this year include: How to use your cine camera; Equipment night—members are invited to bring along their equipment and discuss any problems relating to it; Exposure and exposure meters; Planning your movies—continuity and hints on holiday filming; Projectors and screens; Splicing and editing; Tinting; Commentaries and music; Suitable subjects for films—scripting. (Secretary, C. M. Knowles, P.O. Box 7024, Johannesburg, South Africa.)

Walthamstow A.C.C.'s Gordon Ball tells us that the film about the adventures of a male nurse which he is directing for the club has had its title changed from *First in the Field to Nurse Bingle*. In six months of production, a thousand feet of film has been exposed and nine of the film's ten sequences are now in the can. (Secretary, Colin Pearce, 44a West Ave. Road, Walthamstow, E.17.)

Cardiff A.C.S.'s recent Annual General Meeting gave the hard pressed secretary the opportunity to shrug off the mantle of office which has now descended on the shoulders of G. L. Langford. "The alacrity with which the outgoing secretary passed over his badge," writes Mr.

Langford, "has made me equally speedy in writing to crave an early announcement in your columns to save him from being burdened by further correspondence." The A.G.M. followed closely on a "bun fight" held in the Royal Hotel, Cardiff, for the presentation of cups and replicas awarded in the club's various competitions.

Bristol A.C.S. entered two films for the 1955 Ten Best competition and there was also an entry from an individual member. Each of the three films reached the final round, a distinction (the judges reported) which no other club can boast, but none was among the elect ten. Barely comforted by the four stars awarded for *Our Good Neighbours*, *The Bird Book* and *Holiday for a Hundred*, members are still snarling at each other and at anyone else who comes within range. "One near miss is annoying" they write, "two are endurable, but three . . . !"

16mm. and 8mm. copies of *You Call Yourself Scouts* (1954 Ten Best) and *The Bird Book* have now been added to the Wallace Heaton library, and 16mm. copies are also available from the Boy Scouts' Association. Copies of the 16mm. s.o.f. *Our Good Neighbours* (about Civil Defence) are in the Central Film Library, while *Holiday for a Hundred* (16mm. sound) is to be distributed by the British Diabetic Association, 152 Harley St., London, W.1.

By courtesy of Kodak Ltd., (A. F. Park, F.R.P.S.), recently gave an illustrated lecture to the club on "Colour—the things that matter." He stressed the value of side lighting and screened slides to show how much better it could be than flat lighting. Members found his arguments

convincing and intend to try it for themselves. Mr. Park also demonstrated how unwise it was to use a Wratten 1a haze filter for every shot; the filter can sometimes spoil the picture by removing too much blue. Members profess delight at hearing him acknowledge that edge-fogging can sometimes be caused by faulty processing. (Secretary, E. J. Worsell, 39 Foothill Road, Hanham, Bristol.)

How Convenient to be Amateurs!

Kingston and District C.C. have finished a sponsored film for Rotosynth Limited, one month after the deadline set by the client. How convenient it is to be an amateur! The recording provided more snags than members had bargained for. Two of the club's technicians and the sponsors turned up optimistically for an hour's session at the U.N.P. studio. Sound effects had been recorded on tape, but as there was no time to edit them, they were transferred to discs to facilitate quick selection. Then Frank Phillips arrived, and the commentary was recorded the first run-through being very nearly perfect. Take one was finally selected, the commentator left, and the technicians began to battle with the effects.

The only way to get accurate sync. seemed to be to make a special optical effects track so their tape was sent to the laboratories for transfer to film. They then transferred the commentary to another tape, mixing in the music from discs at the same time. After the effects were edited they were re-recorded on film, and music and commentary added. So the final track was completed. The film runs just over six minutes, and the track alone cost nearly £40. The sponsor is footing the bill. The club's current newsletter praises the improvement in the presentation of the ITV cine holiday programmes. (Secretary, Audrey Vayro, 37 West Street, Ewell.)

Stoke-on-Trent A.C.S. dinner dance on 21st March, in celebration of its coming of age, was a happy affair, with just the right mixture of gaiety and proper pride. Benevolent officialdom was represented by the Lord and Lady Mayoress of Stoke-on-Trent, Leslie Proude of the I.A.C., G. C. Hoosen, bringing greetings from Birmingham, and Gordon Malthouse, Editor of A.C.W. During the evening there were two screenings of excerpts from Stoke films illustrative of club production over the past 21 years and

of *A Temple for Athena*, principal prizewinner in the 1955 I.A.C. competition.

The club films, all but the last and as yet untried in competitions, express the spirit of the club in their light-heartedness and care for production values—a combination which has resulted in an imposing list of successes. The latest film, no less effective technically, so far as can be judged from the tantalisingly brief extract shown, features an incident unique for Stoke: violent death. The club, however, is very much alive. (Secretary, W. A. Cooper, 17 Eleanor Crescent, Newcastle, Staffs.)

Blackpool A.C.C. have started work again on their period comedy in Kodachrome, *Cross and the Crescent* which was held up through casting difficulties. The club had a stand at a local hobbies exhibition recently and this gave director Jack Holland a chance to screen test seventeen girls for parts in a Turkish tavern sequence. As a result of valuable publicity in the local press several new members have joined the club. A set is now in course of construction at the club's studio in the centre of Blackpool, depicting the tavern interiors. (Secretary, H. Lockwood, 134 Victoria Road, Cleveleys, Blackpool.)

8mm. Boys Make a Promise

Newcastle and District A.C.A. lament that neither the new 8mm. members nor the nine-fivers entered for this year's club competition. Only the 16mm. Cameron Cup was awarded—to Reg. Hall, for the second year in succession—for a colour documentary, *Summer in Italy*. The judge was the *Newcastle Chronicle's* film critic, Allan Haydock.

The 8mm. boys have, however, promised a big entry next year. The club has never had so many members using this gauge; even one or two 16mm. users have changed to it, attracted by its comparative cheapness and the fact that even the smallest cine screen is bigger than the average television picture which no one seems to have any difficulty in seeing. "Perhaps," says the Secretary, "16mm. is being slowly priced out of reach of all but the most plutocratic or those who can sell their stuff to TV. The only snag with 8mm. from the club point of view—as we found at a recent show—is that if you blow it up big enough for those at the back, it almost disintegrates for

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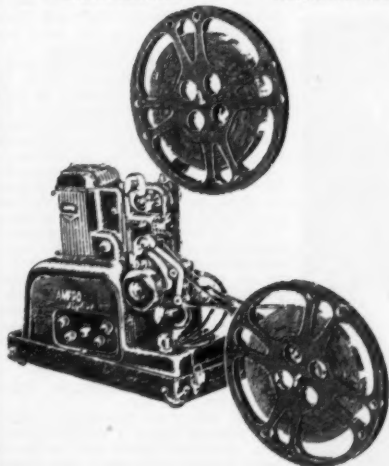
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those in the front. Conversely, if it is small enough for pleasant viewing from the front, it is too small for the back rows to see it at all." (Secretary, George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne 2.)

Fort Worth C.C. offers shrewd advice to beginners in their current bulletin. Some movie-makers (it is pointed out) feel that each scene they shoot must be uniquely different or amusing, but it is invariably more satisfying to film casual activities, the subject of which can follow one's directions and which the audience can readily understand. Few people can be funny to order at the cameraman's behest, but when they are allowed to follow a normal routine, authenticity is at once established. (Secretary, August Bartholet, 2418 Forest Park Boulevard, Fort Worth, Texas, U.S.A.)

Meridian F.U. have now returned to the district from which the club took its name, thanks to a member. The new headquarters are within a stone's throw of the Greenwich meridian. For the past few weeks members have been laying lino, hanging curtains and generally trying to give the place the air of a busy studio. There is a large double room with folding doors which they hope will make a studio-cum-theatre, a smaller club room and a kitchenette. (Secretary, L. Knight, 2 Cliff Terrace, St. Johns, S.E.8.)

Viking Film Unit report that they have now almost finished shooting a comedy, christened after much argument, *Gentlemen's Excuse-Me*. A recent Sunday afternoon was spent trying to film a love scene—supposedly taking place at night—in a London park. After various attempts by members of the public to break it up, three small boys decided that no film could possibly be shot on their bit of park which did not include their shining faces. While the director held the trio at bay, the cameraman tried to film the leading lady in between her bouts of hysterical laughter. The return of the rushes is being awaited with perhaps a little more trepidation than usual. (Secretary, Richard Hodkin, The Grange, Liddington, Beds.)

New Clubs

Le Court Film Unit has been formed by some of the patients at the home for the chronically sick founded by Group Captain Cheshire, V.C. at Liss, Hants. The Secretary is Neville Thomas whose enthusiasm for cinematography started twenty years ago when, at the

age of nine, he went to a Christmas party and saw an ancient Chaplin comedy projected on a Patheoscope Home Movie. "We projected it," he recalls, "four times and we all took turns at cranking."

"The war came and the Home Movie was put away in the attic. It was during the war that I contracted muscular paralysis and the future did not look very bright, as I was faced with spending the rest of my days in hospital. However, I learned to make wooden toys which I sold for a few coppers and within three years I had saved enough money to buy a Pathe Gem. Later I also bought a second-hand 9.5mm. cine camera."

Last summer Mr. Thomas was admitted to Le Court, "a wonderful place." Reading about club activities in *A.C.W.* fired him with the idea of starting a cine club in the home. There was plenty of support for it, and members had soon embarked on their first film, *At Home with Le Court*. Already they have exposed 2,000ft., and among those seen in the film are the Queen Mother, the Duke of Edinburgh and film stars John Mills, John Clements, Kay Hammond and Kenneth Moore, with Denis Compton and Gilbert Harding for good measure.

The unit have experienced the usual technical difficulties, but, says Mr. Thomas, "we find it very easy to do tracking shots. We just have to sit in our wheel chairs and shoot away while someone pushes from behind." It is hoped that when the film is completed it will be shown publicly and raise enough money to buy a tape recorder so that sound can be added to the next production. (Secretary, Neville Thomas, Cheshire Foundation Home, Le Court, Greatham, Liss, Hants.)

Livingstone A.C.C. came into being at the beginning of February and to date consists of sixteen members, all of whom own equipment—all 8mm., except for one 16mm. projector used for showing library films. (Secretary, N. S. Davies, P.O. Box 199, Livingstone, N. Rhodesia.)

Yew Tree F.U. is the new name of Ashfield A.C.C. Reason for the change: there were two Ashfield A.C.C.'s and, says the Hon. Sec. in a bright letter, people were getting confused. The club's musical, now all arranged, is scheduled for production this summer—they need fine weather. Meanwhile, members are working on an experimental film, *Fantasia*, all about a drunkard's dream. (Secretary, Robert Pickering, 3 Yew Tree Avenue, Kirkby in Ashfield, Nottingham.)

Success Story (Continued from page 41)

she does not yet possess a camera of her own, she has practised cinematography to admirable effect, for at one time she was a member of the Carshalton C.C. team which made the 8mm. 'Oscar' winner, *Two Lives We Live*, and it was she who wrote the script for, and directed, *There Is No War*. "We strove hard to win an 'Os-

car,'" they say, "because we happen to be perfectionists".

Happy Family

IT WAS a red letter day for the Barton family. At 8 a.m. came a phone call to

the head of the household, apprising him of the happy fact that he had become a grandfather. The excitement and round of telephoning had begun to abate when a telegram arrived, and Mrs. B. phoned Mr. B. at the office to inform him of the happy fact that he had become an 'Oscar' winner. One of the major points of difference between these glad tidings was that the baby had been expected.

Follow Through is indeed a family affair. It was produced by E. H. Barton, aided and abetted by his wife, with the willing co-operation of his son and daughter-in-law, son's friend—and, if you are following us thus far—son's friend's wife, all of whom acted in it. E. H., a company secretary aged 55, bought his first cine camera in 1950, and for the first two years used it for holiday and family shots. Then he staged a film pantomime, *Cinderella*, during the family Christmas party, and the fun and satisfaction he got out of making a planned film persuaded him to embark on another—this one about swimming (his other hobby): it was awarded Two Stars in the 1953 Ten Best. Moderate success in the Kingston Cine Club's competitions provided the spur to planning *Follow Through* in detail, right from the start.

E. H. enjoys everything about films, and with so happy a family to assist him, one understands why he should have a firm preference for happy, romantic stories.

They all took part in *Follow Through* as players or production crew: Standing, l. to r.: Derek H. Barton, Mrs. June Barton, Edward H. Barton (who produced); sitting: Mrs. Mollie Nielson, Christian Nielson, Mrs. Celia Barton.



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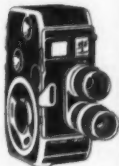
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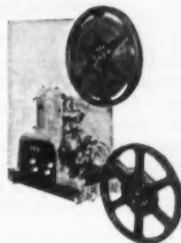
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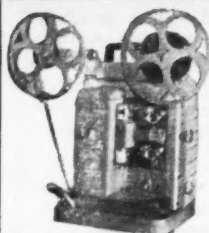
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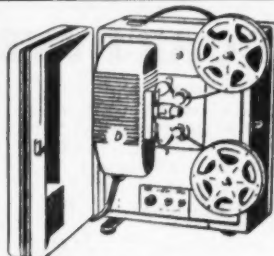
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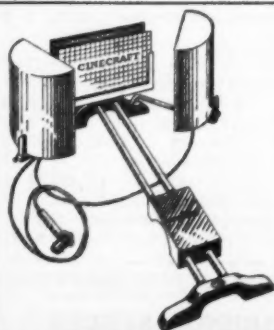


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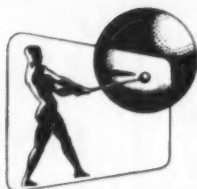
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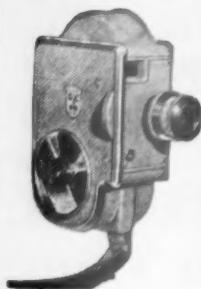
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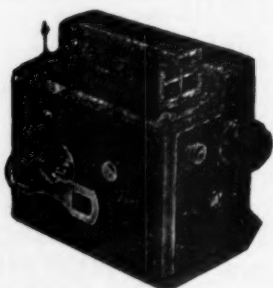
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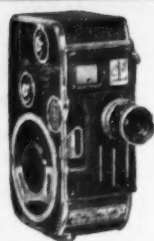
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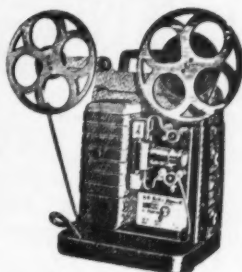
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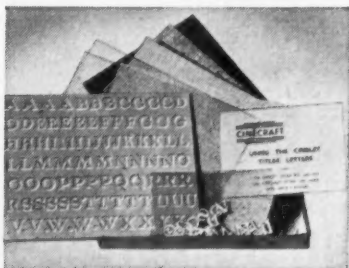
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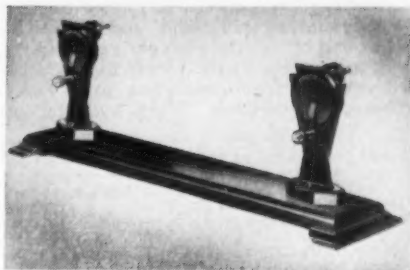
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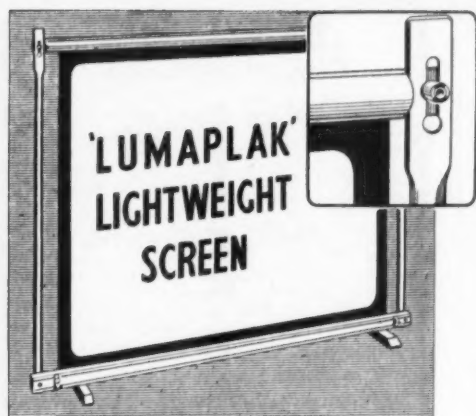
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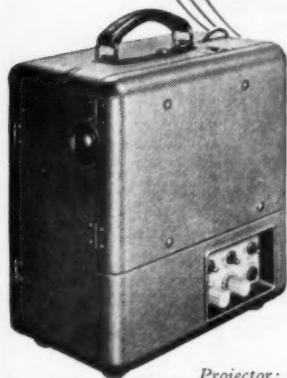
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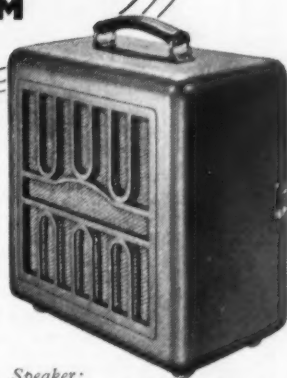
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**8mm. Sportster**, f/2.5 Mytal, Dallmeyer 1 1/4in. f/1.9, case, filters, perfect, £49. Flach, 31 Ravensdale Avenue, London N.12. Hillside 3934.

**Kodak 6in. anastigmat** f/4.5, £25. Kodak Special adapter, £5. Magazine Kodak adapter, 50/- . Various close-up lenses, filters, W and U9 mounts. **Box 989.**

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**Build Your Own Projector** 12/6; *Adapting 200B to Sound* 3/-; *Converting the Kodascope* 3/6. Cineluxe, 1725a London Road, Leigh-on-Sea, Essex.

**American Publications.** *How to Photograph Women* 19/-; *Kodak Colour Guide* 31/6. One year subscription *Home Movies* 35/-; *American Cinematographer* 28/6; *Specimens* 3/6 each. *Photography* 35/-; *U.S. Camera* 39/-; *Specimens* 4/- each. Send for full catalogue. Willen Ltd. (Dept. 18), 101 Fleet Street, London, E.C.4. (T.C.).

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